



A. VAN-ROOSMALEN.



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*Le Devin du village*

*offert à Eugène Ortalan.*

*ton vieil ami*

*A. J. Roosmolen*

Rev. et Soc. Mus.

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## REVUE DES THÉÂTRES.

VAUDEVILLE : *Le Devin du village*, opéra en un acte, paroles et musique de J.-J. Rousseau ;

L'approche du mois de septembre semble avoir imprimé un nouvel élan à l'activité de nos directeurs de théâtres ; les uns se préparent à rouvrir leurs salles fermées pendant la saison des chaleurs ; les autres s'empressent de rafraîchir leur répertoire pour tenir tête à la concurrence. Tous paraissent s'être donné le mot pour nous accabler sous une telle avalanche de pièces, que nous ne savons à qui entendre. Dans l'impossibilité où nous sommes de liquider notre passif en une seule fois, nous nous réglerons sur le droit de priorité, et nous nous acquitterons de l'arriéré dans le plus bref délai possible.

L'affiche du Vaudeville porte quatre titres qui ne sont pas précisément nouveaux, mais qui constituent un spectacle varié et peu connu du public de nos jours. A notre point de vue spécial, le principal attrait de ce spectacle est la reprise du *Devin du village*, de J.-J. Rousseau, que l'Opéra a cessé de jouer depuis près de quarante ans. C'est le second essai de ce genre que nous vaut la liberté des théâtres. La Porte-Saint-Martin a ouvert la marche avec *le Barbier de Séville* et *Norma*. En nous rendant le *Devin du village*, le Vaudeville est entré à son tour sérieusement dans la voie qui mène à la propagation populaire de l'art lyrique. L'œuvre de Rousseau est en effet l'un des jalons les plus curieux à étudier dans l'histoire de notre opéra national. Elle a conservé le charme naïf et vrai auquel sont dus les soixante ans de succès dont elle a joui en France, jusqu'au jour où une malencontreuse perruque, jetée sur la scène, l'a fait tout à coup disparaître du répertoire. Ses allures, il est vrai, sont devenues vieillottes ; mais, ainsi que le fait observer M. Fétis dans le tome septième, récemment paru, de sa *Biographie universelle des musiciens*, cette musique archaïque a eu sa raison d'être en 1752, alors que la monotonie des rythmes et des formes de la plupart des airs des anciens opéras établissait une comparaison favorable aux gracieuses mélodies de Rousseau. Aujourd'hui que les immenses progrès accomplis depuis le commencement du siècle nous ont conduits à une sorte d'éclectisme plus rationnel, nous pouvons, mieux que nos pères, apprécier le mérite, quel qu'il soit, de cet opéra séculaire, et, quand ce ne serait que pour un intérêt de curiosité, nous devons savoir gré au Vaudeville de nous l'avoir restitué.

L'effet produit par plusieurs morceaux, et notamment par le joli air : *J'ai perdu tout mon bonheur*, par le duo du devin et de Collette, et par cet autre duo si expressif des deux amoureux, prouve que nous ne sommes plus au temps où le goût trop exclusif du présent se traduisait par des injures au passé. Grâce à ce même esprit de justice, l'arrangement confié aux soins de M. Justin Cadeaux n'a soulevé aucune objection. Selon l'antique usage, on n'avait pas manqué de crier au sacrilège, lorsque naguère, sans tenir compte des protestations préventives de Rousseau, l'ancien biblio-

thécaire de l'Opéra, M. Lefebvre, avait remanié l'orchestre du *Devin du village* ; les remaniements de M. Cadeaux ont été plus heureux, et, en conscience, nous ne comprenons pas quel tort ils auraient pu faire aux mélodies du compositeur ; avec ce système absurde de fétichisme, il aurait donc fallu se contenter de la simple basse chiffrée qui accompagnait le récitatif et aux deux parties de violon avec basse auxquelles se bornait presque exclusivement l'accompagnement du chant ? Si Rousseau vivait, il eût été le premier à vouloir modifier son œuvre, et probablement il n'eût pas appelé, pour faire cette besogne, le fantastique Granet, de Lyon, que l'imagination méridionale de Castil-Blaze, sur la foi douteuse de quelques ennemis du philosophe, a affublé de la véritable paternité du *Devin du village*. Quoi qu'il en soit, constatons que la direction du Vaudeville n'a rien négligé pour assurer la bonne interprétation de cet opéra. Elle a engagé trois lauréats du dernier concours du Conservatoire : M. Leroy, un élève de Révial, qui semble avoir été créé tout exprès pour le rôle de Colin ; M. Troy, le jeune frère de l'artiste de l'Opéra-Comique, qui a fait preuve d'excellentes qualités dans le personnage du sorcier, et Mlle Laporte, jeune et charmante brune, dont la voix sympathique et le jeu intelligent ont réuni tous les suffrages.

### An Opera by Rousseau Staged Again

**L**E Devin du Village, a musical comedy in one act by Jean Jacques Rousseau, was performed recently at the New Theatre in Leipzig. Most Germans are astonished to learn that Rousseau was also a composer, and many people besides Germans will undoubtedly be surprised to learn that Rousseau's "Intermède" as he called the piece, has been most favorably received by a critical German audience. The German musical critics point out, however, that the German public need not feel ashamed of its ignorance of Rousseau's musical abilities, for at the celebration in Paris of the one hundredth anniversary of the death of the great philosopher Rousseau the musician was quite forgotten. No stage in the French capital, they say, took the opportunity to give a performance of the operetta, though one at least of its melodies, "J'ai perdu mon serviteur, j'ai perdu tout mon bonheur," was once so generally popular.

The setting at Leipzig was particularly effective. The circumstance that "Le Devin du Village" was first performed before the court at Fontainebleau gave the stage manager the idea of presenting it before the Leipzig public in its original environment. The actors played and sang their parts on an amateur stage in the banquet hall at Fontainebleau, in which was assembled the Court of Louis XV. The separate scenes might each have been a Watteau picture. Everything harmonized; the audience was carried in spirit back to the middle of the eighteenth century, and the experiment altogether was most successful.

The musical critics, while admitting the success of the performance at Leipzig, say that, of course, Rousseau was not a musical genius, as a comparison with the works of Mozart and Gluck, which were inspired by "Le Devin du Village," at once shows. They perfectly comprehend, however, that the Parisians of the year 1752 could be charmed with the simplicity, the

naturalness and the freshness of the piece. Its historical importance rests on the part it played, and played so successfully, in the controversy that then raged in the musical world of Paris between the adherents and the detractors of the opéra-bouffe, which had recently been introduced from Italy, and on the fact that it practically originated a species of opéra-comique that remained in vogue for a century and a half. [Berlin Correspondence of the London Morning Post. *Apr 10. 1911*]



## J. J. Rousseau as a Composer.

LE DEVIN DU VILLAGE.

Some weeks since we protested against an injustice done to the memory of Hoffman, whose music is generally ridiculed, in the words of a celebrated French critic, as *de la musique de littérature*; the fact being that Hoffman was a professional musician, orchestral conductor, and composer before he wrote any of those tales by which he is now chiefly and indeed almost exclusively known. However, we have shown our readers an article by Weber in which the composer of *Der Freischütz* expresses with enthusiasm his approbation of Hoffman's *Undine*, and if it delighted him, surely it cannot matter much, as far as Hoffman's reputation is concerned, who is dissatisfied with it. There is another writer, greater than Hoffman, whose musical pretensions are never questioned in the present day, though numbers of his contemporaries refused to admit them, not on the ground that the music he gave to the public was worthless, but on the very simple plea that it was the composition of another person. We allude to Jean Jacques Rousseau, the author and accredited composer of *Le Devin du Village*: the Rousseau of *Confessions*, who reproaches himself so bitterly with having stolen a ribbon, passes complacently over a hundred acts of meanness committed by him, and ends by declaring that any one who may come to the conclusion that he, Rousseau, is *un malhonnête homme*, is himself "a man to be smothered" (*un homme à étouffer*).

*Le Devin du Village* is undoubtedly the work of Jean Jacques Rousseau, as far as the libretto is concerned, but it can be shown on better evidence, even than that on which the charge of ribbon-stealing rests (for which we have only Rousseau's own word), that the music was the production of Granet, a composer residing at Lyons.

One day in the year 1751, Pierre Rousseau, called Rousseau of Toulouse, to distinguish him from the numerous other Rousseaus living in Paris, and known as the director of the *Journal Encyclopédique*, received a parcel containing a quantity of manuscript music, which, on examination, turned out to be the score of an opera. It was accompanied by a letter, addressed like the parcel itself, to *M. Rousseau, homme de lettres, demeurant à Paris*, in which a person signing himself Granet, and writing from Lyons, expressed a hope that his music would be found worthy of the illustrious author's words, that he had given appropriate expression to the tender sentiments of Colette and Colin, &c. Pierre Rousseau, though a Journalist, understood music. He knew that Granet's letter was intended for Jean Jacques, and that he ought to return it with the music to the post office, but the score of the *Devin du Village*, from the little he had seen of it, interested him, and he not only kept it until he had made himself familiar with it from beginning to end, but even showed it to a friend, M. de Bellissent, one of the conservators of the Royal Library, and a man of great musical acquirements. As soon as Pierre Rousseau and M. de Bellissent had quite finished with the *Devin du Village*, they sent it back to the post office, whence it was forwarded to its true destination.

Jean Jacques had been expecting Granet's music, and, on receiving the opera in complete form, took it to La Vauvrière the farmer-general, and offered it to him, directly or indirectly, as a suitable piece for Mad. de Pompadour's theatre at Versailles, where several operettas had already been produced. La Vauvrière was anxious to maintain himself in the good graces of the favorite, and purchased for her entertainment the right of representing the *Devin du Village*. This handsome present cost the gallant financier the sum of six thousand francs. However, the opera was performed, was wonderfully successful, and was afterwards produced at the Académie, when Rousseau received four thousand francs more—so at least say some authorities who derive their information from the books of the theatre—though, according to Rousseau's own statement in the *Confessions*, the Opera sent him only fifty louis, which he declares he never asked for, but which he does not pretend to have returned.

Rousseau "confesses," with studied detail, how the music of each piece in the *Devin du Village* occurred to him; how he at one time thought of burning the whole affair (a conceit by the way which has since been rendered common-place by amateur authors in their prefaces); how his friends succeeded in persuading him to do nothing of the kind; and how, at last, he wrote the drama, and sketched out the whole of the music in six days, so that, when he arrived with his work in Paris, he had nothing to add but the recitative and the "remplissage"—by which we suppose he means the orchestral parts. In the next page he tells that he would have given anything in the world if he could only have had the *Devin du Village*, performed for himself alone, and have listened to it with closed doors as Lulli is reported to have listened to his *Armide*, executed for his sole gratification. This egotistical pleasure might, perhaps, have been enjoyed by Rousseau if he had really composed the music himself, for when the Académie produced his second *Devin du Village*, of which the music was undoubtedly his own, the public positively refused to listen to it, and hissed it until it was withdrawn. If the director had persisted in representing the piece the theatre would doubtless have been deserted.

But to return to the original score which, as Rousseau himself informs us, wanted nothing, when he arrived in Paris, except what he calls the "remplissage" and the recitative. He had intended, he says, to have *Le Devin* performed at the Opera, but M. de Oury, the intendant of the Menus Plaisirs, was de-

termined it should first be brought out at the Court. A duel was very nearly taking place between the two directors, when it was at last decided by Rousseau himself that Fontainebleau, Mad. de Pompadour (and La Vauvrière), should have the preference. Whether Granet had omitted to write recitative or not, it is a remarkable fact that recitative was wanted when the piece came to be rehearsed, and that Rousseau allowed Jellotte the singer to supply it. This he mentions himself, as also that he was not present at any of the rehearsals—for it is at rehearsals above all that a sham composer runs the chance of being detected. It is an easy thing for any man to say that he has composed an opera, but it may be difficult for him to correct a very simple error made by the copyist in transcribing the parts. However, Rousseau admits that he did not attend rehearsals and that he did not compose the recitative, which the singers required forthwith, and which had to be written almost beneath their eyes.

But what was Granet doing in the meanwhile? it will be asked. In the meanwhile Granet had died. And Pierre Rousseau and his friend M. de Bellissent? Rousseau of Toulouse, supported by the Conservator of the Royal Library, accused Jean Jacques openly of fraud in the columns of the *Journal Encyclopédique*. These accusations were repeated on all sides, until at last Rousseau undertook to reply to them by composing new music to the *Devin du Village*. This new music the Opera refused to perform, and with some reason, for it appears (as the reader has seen) to have been detestable. It was not executed until after Rousseau's death, and at the special request of his widow, when, in the words of Grimm, "all the new airs were hooted without the slightest regard for the memory of the author."

It is this utter failure of the second edition of the *Devin du Village* which convinces us more than anything else that the first was not from the hand of Rousseau. But let us not say that he was "un malhonnête homme." Probably the conscientious author of the *Contract Social* adopted the children of others by way of compensation for having sent his own to the "Enfants Tronvés."—*Musical World*, Sept. 29.

## ROUSSEAU AS A MUSICIAN.

His Most Pronounced Success

"The Village Sorcerer."

A Man of Contradictions and Anomalies—With Some Genius, but Lacking in Knowledge—His "Encyclopaedia of Music" and System of Notation.



SOMETIMES, on thumbing an old music book, one comes across a pleasant, old-fashioned, tranquilizing air, ascribed simply to "Rousseau." Then, if one's curiosity be a little piqued he falls to inquiring of himself who can have been this Rousseau, of whose music he has, perhaps, met no other specimen, but who is cited by his surname only, as if he must have been well known to the folk for whom the old book was intended. And the further question arises, whether, by any chance, he can be that same Jean Jacques Rousseau, whose bold, powerful polemics on literary, sociological and political matters made him obnoxious to the powers that were in France in the middle of the 18th century, whose strange characteristics and irregular life made him more enemies than friends, whose posthumously published "Confessions" were scarcely less scandalous and unblushingly narrated—and even less credible—than the notorious "Memoires" of Casanova, since they not only acknowledged the writer's own iniquities, but uncovered the frivolities and sins of those who had had the imprudence or the misfortune to be associated in his schemes and intrigues. It seems at first scarcely possible; and yet, although only mere odds and ends of tunes are all that remain of what he called his compositions, it is the very same man.

Jean Jacques Rousseau was a mass of contradictions and anomalies, and his attitudes and assumptions during the latter portion of his life can only be explained and excused by resolving that his always eccentric and extravagant mind had become quite unbalanced in regard to many matters, so that beliefs and fancies to which he adhered took their rise in his own warped and disordered imagination and had no basis in fact.

All through life he protested his need of independence, and yet lamented the disadvantages and privations to which his self-isolation exposed him. Realizing that he could support himself handsomely, and win repute by literary work, he refused it, asserting that the man who wrote for money prostituted his skill and debased his intellect; so he eked out a meagre existence, circumscribed by many economies, by copying music at a few sous the page, because

of almost total poverty. He yet dared to criticize the music of others, and to take to himself the credit of a truly original lyrical poet at the Opera, where he bore a fair share of the century, and did a magnificent value of which is felt to this day.

Rousseau was an eminent fact that to develop and desire for a professional one thing, and that to have aptitude for it, is quite another years ago a beautiful Bost unselfishly fond of the herself accepted in the case James A. Herne's plays, and in New York received distinction that what she very superlative of badness. In Daily struck by her appearance enthusiastic anxiety to be engaged her. Her old master, bearing the useless hours he in trying to teach her meretricious speeches, watched her. She remained several years. She was wearing a Daily company, wearing a hat to be allowed finally to ann Teazle's carriage—and then onic life ended.

Rousseau was extremely music, he loved it passionately determined even from a boy a great—perhaps the greatest in his life. When he was abing had this disposition feste and indirectly, during his res Mme. De Varen, whom called "Maman" whose then was, and with subsequently sustained a fessional musician. He ran set up under an assumed name, although he could not a simple tune at sight, and he able to acquire so much as mental principles of the sciences, in spite of having read a nical books that had failed to clear or constant impressor mind. He had the further a propose to give a concert undices of an obliging actual music and to compose and cond thing for it. Of course, both were flat failures, and he boated the horrors which he which his pride resulted, and and sarcasm poured upon his time he was driven from his he took refuge for a while in bureau at Chambers, where a clerkship. But his spirit co so bowed down, and he re Mme. De Varen. There he music and made a profitable ance with that of Rameau, in time exercising himself by w things which he spoke of "compositions," implying that really chefs d'oeuvre.

But he suddenly started off ant, and undertook to reform eral system of musical notation, and at last, how little scient edge he had, he argued that his difficult acquisition even of was not due to any deficiency application in himself, but to plicated machinery of staves, natures and notes and rests sizes and values. One would come a pretty good musician maintained, by dint of his daily practice, before he e learned to read easily and q he invented a system not unlike respects that which still has, Sol-Fa. The key was nam beginning of the piece, which to be printed straight along, vals being indicated by figur academicians and musicians, many mechanical and arbitrar had been tried and found wa this soon fell into their limba fame and fortune upon whi counted remained in the ca dreams.

He had by this time deve other ideas, in which he wa degree the precursor of Wa maintained that the drama should illustrate not only his sic, but that of his comrades: orchestra, by continuous gesture and pantomime, and operatic composer should be poet. In pursuance of th thought he made several at making a book which wou his own setting. Some of t scripts displeased him and stroyed, while of others s ments remain, the most impoi ing been a heroic ballet which to call "Les Muses Galantes" this time he wrote a dissertat about music in France which attention, but, accepting a s oomatic engagement, he threw things by and went to Venic he returned not very long afte upon a period which, if he ha terse and disposition to use titles, might have advan then, changed the course of hi earned him a fair fame. He lig out a meagre physical ex copying music and feeding his his flattering fancy that he w composer. He accepted an the managers of the "Enc and undertook to furnish th art les, allowing himself altho hort a time, as few original information were attainable a sessed almost a n n. He rached about his 40th year, wrote a severe and bitter, but lral or fairly unfair, article impossibility of constructing a

But there was one happy chance for him. He had at last made a peace him and had set it to pastoral music under the title of "Le Devin du Village"—"The Village Sorcerer." He had reserved some powerful friends, and through their influence he was likely to get his "intermediate" brought out at the Opera. It was what he wanted, but he had only a few numbers and requiring only three principal artists—Jyotte and Mlle. Feli for the lovers, Colin and Colette, and Cuviller for the conjurer. Good reports of it reached Louis XV., who posed as an amateur, and was said to sing "with the faintest voice in his kingdom." He desired that the first performance should be before the court at Fontainebleau. The orchestra and chorus of the Opera took part, and the operetta had such an éclat that the King ordered a repetition and desired the author to be presented. But Rousseau, intractable, unreasoning, wild and foolish as ever, learning that this implied the bestowal of some decoration and a pension, ran away to Paris and refused to be presented and rewarded. Yet, such was his consistency, that when a little later M. de Pompadour, who had the tic of amateur performance, herself enacted and sang Colin at a court festivity, with M. de la Salle for her Colette and M. de la Salle for the conjurer, Rousseau accepted in a humble and grateful manner the 50 louis of which he had made him a present. A year later—tad is, in 1753—the Opera took up the piece, and it remained in the regular repertory for nearly 70 years.

The "Village Sorcerer" made a great deal of talk and did Rousseau a deal of good, although charges were made to be repeated after his death and that of all others named with him as collaborators or purveyors—that the music was not his own, but had been obtained from obscure professionals. But it needed no great acumen to dispense with charges upon internal evidence alone. The airs and scores were merely such as a man of musical taste and feeling might naturally have composed—ingenuous, irregular and innocent of anything like thematic development, while the recitatives lacked shape and solidity and the orchestral parts, having pretty notions indeed, were yet ignorantly and unsystematically written. So far as formality and principles were concerned, the veriest back might have done better; and when some small additions and alterations were made from time to time, the contrast was great between the music of spontaneous sentiment and that of trained science, that a return to the original score was necessary in order not to spoil Rousseau's pleasant, naive effect.

About this time, Rousseau betook himself to another task which occupied him for some years—the construction of his "Encyclopaedia of Music." It required serious, protracted and minute labor, and when it was done, it was both good and bad. The technical articles were weak, uncertain, unsatisfactory and untrustworthy; but in all that was philosophical and aesthetic, or that turned upon a point of judgment, taste or feeling, it was wise, original, sincere, helpful and often uncontrovertible. It remained for generations almost the only work of its kind in existence. It was translated into other languages and held in great esteem.

After fleeing to Switzerland because France had found some of his philosophical writings inimical to social morality and stability, being driven from Switzerland for the same reason, and finding asylum for a while with David Hume in England, he at last returned to Paris. There, being just tolerated, he supported himself again by music copying, lived constantly in dread of imaginary enemies, and died poorly at last—whether by apoplexy or suicide, has never been determined.

The final estimate of Rousseau's musical ability and knowledge was easy to make when there was brought forward after his death a manuscript, destroyed by him for publication, and entitled "The Consolations of My Life's Miseries." It embodied nearly 100 pieces of vocal music, set sometimes for a companion by a string quartet or by a harpsichord, and sometimes having only a simple figured bass. These pieces have some real feeling, and they suggest their derivation from or their applicability to, one or another mood of happiness or distress, but as compositions they are valueless. The airs are written incorrectly, and if they had been set down by a sensitive fanciful amateur, who could make up a tune, but could hardly set it crudely down, and could do no more with it, if he succeeded in that. All sorts of imperfections, faults and false relations appear in them, and they epitomize the man himself, who was sure to be right when his taste, his fancy, his sympathy and his sentimental philosophy were appealed to, but was all insufficient and wrong when knowledge, study, system and science were in question. He perhaps better understood himself than did his contemporaries, who maintained that he could do nothing but circumscribed, controlled and bound regularity of mental and practical operation. Yet such as he proclaimed himself, he lived and died; and while it is right to pity and regret the evil in his nature,



# LE DEVIN DU VILLAGE

## INTERMÈDE

RÉPRÉSENTÉ A FONTAINEBLEAU

*Devant leurs Majestés*

les 18. et 24. Octobre 1752.

ET A PARIS PAR

*l'Académie Royale de Musique*

le 1<sup>er</sup> Mars 1755.

PAR

# J. J. ROUSSEAU.

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Chiampi 1 ..... 6 Corelli 5 ..... 9 Geminiani 1 ..... 10 Geminiani 4 ..... 12 Guarini 1 et 2 ..... 12 Guillemain 1 ..... 12 Idem 3 ..... 12 Idem 3 ..... 6 Labbe jolis airs ..... 6 Labbe 2 oeuvre ..... 7 4 Paganelli 6 ..... 12 Paganelli 8 et trio ..... 12 Ropio 1 ..... 9 Ropio 4 ..... 6 Hingé 1 ..... 6 Theloman 12 ..... 3 12 Theloman 13 ..... 6 Tartini 1 ..... 12 Idem 2 ..... 6 Id. 3 ..... 10 Id. 6 ..... 6 Id. 9 ..... 6 Id. variations ..... 3 12 Tremas 1 ..... 12 Idem 4 ..... 7 Id. 7 ..... 6 Id. ..... 12 Veracini 1 ..... 12 Vain 3 ..... 9	Branettes par M.R. ..... 4 5 recueils à 3. <sup>e</sup> 12 p. ..... 18 Bourgouin 1 ..... 3 12 Blainville 4 ..... 3 12 Corelli 5 ..... 3 12 Delange 4 et P.adli. ..... 6 Fesch 9 ..... 3 12 Fesch 10 ..... 4 Gossei 2 ..... 4 Groneman 1 ..... 3 12 Groneman ..... 4 Guerini 3 ..... 3 12 Lavalier 1. <sup>er</sup> pour le tambourin ..... 5 Lewillet 3 ..... 4 Krafft ..... 6 Marpour 2 ..... 6 Paganelli 4 ..... 4 Paganelli 5 ..... 4 Ravel 1 2 et 3 à 6. <sup>e</sup> p. ..... 18 Smalle ..... 4 Spauri 7 ..... 3 12 Stechow 2 ..... 3 12 Valentine 1 2 3 et 3. <sup>e</sup> 12 Wandelberg 1 ..... 3 12 Riget 3 ..... 3 12 Theloman 1 ..... 6	Les trio ..... 1 Cros 6. <sup>e</sup> Symphonie ..... 12 Corelli 1 2 3 4 ..... 12 Camerloker 1 2 à 6. <sup>e</sup> p. ..... 12 Id. 3 et 4 à 4 par. a 9. <sup>e</sup> ..... 18 Compians 2 ..... 6 Idem ..... 7 Cesario autori 1 et 2 ..... 12 Fesch napolitano ..... 6 Delange 2 et 3 à 4 par. ..... 12 8 Delange 8 ..... 4 Fesch 10 ..... 4 Gaspasini 1 ..... 6 Guillemain 2 ..... 6 Idem 6 ..... 6 Id. 8 ..... 3 12 Id. 10 ..... 6 Id. 14 ..... 6 Gossei 1 ..... 6 Guillemain 1 ..... 6 Hindell 1 ..... 6 Hindell ouvertures ..... 12 Jomelli 1 ..... 6 Krafft 2 ..... 6 Hindell 1 à 4 p. ..... 7 Hindell 2 à 4 p. ..... 9 Krafft 1 ..... 7 Krafft 3 à 4 p. ..... 8 Krafft 10 pour le flut ..... 6 Lecocelli 5 ..... 6 Lewillet 2 ..... 6 Lewillet 4 ..... 6 Mariani 1 ..... 6 Idem 2 ..... 6 Id. 4 ..... 12 Id. 6 et 7 à 6. <sup>e</sup> p. ..... 12 Mahault 2 ..... 7 Martin 1 ..... 6 Mahault 3. a 4 par. ..... 4 Noel de lalande 1 ..... 3 12 Ferez 1 ..... 7 Paganelli 1 ..... 6 Paganelli 2 ..... 6 Idem 3 ..... 6 Id. 7 ..... 6 Fagnani 2 ..... 7 Quanti 2 ..... 6 Smalle 1 ..... 6 Stalder 1 ..... 6 Somis laurenza 3 ..... 6 Spauri 3 ..... 6 Spauri 8 ..... 6 Idem 10 ..... 7 Id. 13 ..... 6 Id. 17 ..... 6 Schwindel nio p. le flut ..... 6 Tremas 6 ..... 12 Ternanza 1 ..... 6 Theloman corelliano ..... 6 Idem trielle ..... 6 Id. 14 ..... 6 Haguenel 1 ..... 6 Idem 1 ..... 6 Valentine 1 2 3 et 3. ..... 3 12 Giannetti solo, Duo, Trio et quatuor.	Corelli 5 par Geminiani ..... 21 Corelli 6 ..... 21 Geminiani 2 et 3 à 12 p. ..... 24 Guillemain 7 ..... 9 Hindell 6 ..... 24 Lecocelli 3 ..... 18 Tartini par Blainville ..... 12 Tremas 1 ..... 2 8 Vivaldi les 4 saisons ..... 21 Vivaldi les 4 saisons ..... 21 Alexandre six concertos à 3. <sup>e</sup> 12. <sup>e</sup> piece ..... 21 12	Le Devin du Village ..... 10 4 La Serva Padrona ..... 10 9 Le Soldat magicien ..... 12 Les Sœurs Rivalet ..... 12 Les deux Cousins ..... 12 La Reconciliation Villageoise ..... 12 Le petit Maître en province ..... 12 Le Perruquier ..... 12 Le Tonnellier ..... 12 Sophie ou le mariage caché ..... 15
			Pieces de clavecin	Ariettes détachées des Opera Comique
			Alberti 1 ..... 6 Demoneaux 1 ..... 6 Hindell 1 et 2 à 12 p. ..... 24 Kohaut 8 trio pour le clavecin en harpe à 2. <sup>e</sup> p. ..... 16 Lami du clavier ..... 18 Paradis 1 ..... 9 Raderker 1 ..... 4 Idem 3 ..... 3 Id. 4 ..... 3 Robson 2 ..... 6 Smith 3 ..... 7 Tartini 2 ..... 6 Theloman ..... 6	Le Devin du Village ..... 1 6 Le Soldat magicien ..... 1 6 Les Sœurs Rivalet ..... 1 6 Les deux Cousins ..... 1 6 La Reconciliation Villageoise ..... 1 6 Le petit Maître en province ..... 1 6 Le Perruquier ..... 2 8 Le Tonnellier ..... 2 8 Sophie ou le mariage caché ..... 1 6 Rogard ..... 1 4
			Plusieurs recueils de Menuets	Plusieurs 1. <sup>er</sup> et 2. <sup>e</sup> de Contredances
			Trois recueils d'Allouettes	Le Maître 68 ..... 23 8
			Cantatille, Ariettes	Lequel
			Le Maître 68 ..... 23 8 Id. 7 ..... 6 Fagnani 2 ..... 7 Quanti 2 ..... 6 Smalle 1 ..... 6 Stalder 1 ..... 6 Somis laurenza 3 ..... 6 Spauri 3 ..... 6 Spauri 8 ..... 6 Idem 10 ..... 7 Id. 13 ..... 6 Id. 17 ..... 6 Schwindel nio p. le flut ..... 6 Tremas 6 ..... 12 Ternanza 1 ..... 6 Theloman corelliano ..... 6 Idem trielle ..... 6 Id. 14 ..... 6 Haguenel 1 ..... 6 Idem 1 ..... 6 Valentine 1 2 3 et 3. ..... 3 12	Le Devin du Village ..... 1 6 Le Soldat magicien ..... 1 6 Les Sœurs Rivalet ..... 1 6 Les deux Cousins ..... 1 6 La Reconciliation Villageoise ..... 1 6 Le petit Maître en province ..... 1 6 Le Perruquier ..... 2 8 Le Tonnellier ..... 2 8 Sophie ou le mariage caché ..... 1 6 Rogard ..... 1 4
			Le Pebre.	Clément.
			Corelli ..... 1 16 L'Esprit de l'Amour ..... 1 16	Le Devin du Village ..... 1 6 Le Soldat magicien ..... 1 6 Les Sœurs Rivalet ..... 1 6 Les deux Cousins ..... 1 6 La Reconciliation Villageoise ..... 1 6 Le petit Maître en province ..... 1 6 Le Perruquier ..... 2 8 Le Tonnellier ..... 2 8 Sophie ou le mariage caché ..... 1 6 Rogard ..... 1 4
			Gluk.	Ferny.
			Le Devin du Village ..... 1 6 Le Soldat magicien ..... 1 6 Les Sœurs Rivalet ..... 1 6 Les deux Cousins ..... 1 6 La Reconciliation Villageoise ..... 1 6 Le petit Maître en province ..... 1 6 Le Perruquier ..... 2 8 Le Tonnellier ..... 2 8 Sophie ou le mariage caché ..... 1 6 Rogard ..... 1 4	Le Devin du Village ..... 1 6 Le Soldat magicien ..... 1 6 Les Sœurs Rivalet ..... 1 6 Les deux Cousins ..... 1 6 La Reconciliation Villageoise ..... 1 6 Le petit Maître en province ..... 1 6 Le Perruquier ..... 2 8 Le Tonnellier ..... 2 8 Sophie ou le mariage caché ..... 1 6 Rogard ..... 1 4
			Duperrier.	Kohaut.
			Recueil d'Ariettes	Deux Ariettes à 2. <sup>e</sup> p. ..... 24
			Gougelet.	Deux Recueils de Cantatille à 6. <sup>e</sup> p. .... 12
			Quatuors.	Musettes ou vielles.
			Guillemain 12 et 18 à 12 p. ..... 12 Theloman 1 ..... 12 Idem 3 ..... 6 Id. 4 ..... 9	Les Sœurs de l'Amour ..... 1 Les Sœurs de l'Amour ..... 1 Les Sœurs de l'Amour ..... 1
			Musettes ou vielles.	Principes et Methode de Musiq.
			Les Sœurs de l'Amour ..... 1 Les Sœurs de l'Amour ..... 1 Les Sœurs de l'Amour ..... 1	Bordier Methode ..... 9 L'abbé Principes de violon ..... 12 Giannetti le guide du Compositeur ..... 7 4
			Sonates en trio et à 4 parties	
			Guillemain 12 et 18 à 12 p. ..... 12 Theloman 1 ..... 12 Idem 3 ..... 6 Id. 4 ..... 9	
			Musettes ou vielles.	
			Les Sœurs de l'Amour ..... 1 Les Sœurs de l'Amour ..... 1 Les Sœurs de l'Amour ..... 1	



A Monsieur Duclos,  
Historiographe de France, l'un des  
Quarante de l'Académie Française, et  
de celle des Inscriptions et Belles Lettres.

Souffrez, Monsieur, que votre nom soit à la tête  
de cet ouvrage, qui sans vous n'eût jamais paru. Ce sera  
ma première et unique Dédicace puisse-t-elle vous faire  
autant d'honneur qu'à moi.

Je suis de tout mon cœur

Monsieur,

Votre très humble et très  
Obeissant Serviteur,

J. J. ROUSSEAU.



## AVERTISSEMENT

*Quoyque j'aye approuvé les changemens que mes amis jugèrent à propos de faire à cet Intermède, quand il fut joué à la Cour et que son succès leur soit dû en grande partie, je n'ai pas jugé à propos de les adopter aujourd'huy, et cela par plusieurs raisons. La première est, que puisque cet Ouvrage porte mon nom, il faut que ce soit le mien, dut-il en être plus mauvais. La seconde, que ces changemens pouvoient être fort bien en eux mêmes, et ôler pourtant à la Pièce cette unité si peu connue, qui seroit le chef-d'œuvre de l'art, si l'on pouvoit la conserver sans répétitions et sans Monotonie. Ma troisième raison est, que n'ayant fait cet ouvrage que pour mon amusement, son vrai succès est de me plaire. Or personne ne sait mieux que moi comment il doit être pour me plaire le plus.*



# Le Devin du Village

## Intermede

Gay

Ouverture

This musical score is for the Overture of 'Le Devin du Village' by Jean-Baptiste Lully. It is written for a full orchestra and consists of 16 staves. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two main sections: the first section (staves 1-8) is marked 'Gay' and the second section (staves 9-16) is marked 'Ouverture'. The first section features a melody in the first violin, with the second violin and viola playing a supporting part. The third and fourth staves show the woodwinds (flutes, oboes, and bassoons) and the strings. The second section is more complex, featuring a melody in the first violin, with the second violin and viola playing a supporting part. The third and fourth staves show the woodwinds (flutes, oboes, and bassoons) and the strings. The score is written in French and includes various musical notations such as notes, rests, and dynamic markings.

Violins

Violoncelles

Flauto

Oboe

Basson



Handwritten musical score on page 2, featuring multiple staves with notes, rests, and dynamic markings. The score is organized into three systems, each with four staves. The first system includes the marking *lour* on the first staff and *Uniss.* on the second. The second system includes *Uniss.* on the second staff and *avec la B.* on the third. The third system includes *doux* on the first and second staves. The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure.



First system of musical notation. The top two staves are for woodwinds (flutes and oboes) and are marked *Fort*. The bottom two staves are for strings (violins and violas). The woodwinds play a rapid, ascending and descending scale-like passage. The strings play a steady eighth-note accompaniment.

Second system of musical notation. The top two staves are for woodwinds (flutes and oboes) and are marked *Haubois tous*. The bottom two staves are for strings (violins and violas) and are marked *Bassons tous*. The woodwinds continue their scale-like passage, while the strings play a steady eighth-note accompaniment.

Third system of musical notation. The top two staves are for woodwinds (flutes and oboes) and are marked *Haubois tous*. The bottom two staves are for strings (violins and violas) and are marked *Bassons, tous.*. The woodwinds continue their scale-like passage, while the strings play a steady eighth-note accompaniment. The system concludes with a double bar line and a key signature change to D major.



*Lent*

ademijeu

unus

*renforcé le ut*

doux

Fort

demijeu

unus

doux

avec la B



This is a handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems of staves. The first system consists of four staves. The second system consists of four staves, with the word "gay" written below the first staff. The third system consists of four staves, with the word "doux" written below the first staff and "fort" written below the second staff. The fourth system consists of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems of staves. The first system consists of four staves. The second system consists of four staves, with the word "gay" written below the first staff. The third system consists of four staves, with the word "doux" written below the first staff and "fort" written below the second staff. The fourth system consists of four staves.



6 Le Théâtre représenté d'un Coté la Maison du Devin,  
De l'autre des Arbres et des Fontaines, Et dans le fond  
un Hameau.

## Scene I.<sup>re</sup>

Colette pleurant, et S'essuyant les yeux de Son Tablier.

*doux*  
*Lent et marqué*  
*Fort*  
*doux*  
*For*  
*doux*  
*doux*  
*dx*  
*F*  
*dx*  
*avec la basse*  
*dou*  
*dx*  
*F*  
*dx*  
*avec la basse*  
*Bassons*  
*F*  
*doux*  
*F*  
*dx*  
*F*  
*dx*  
*detachés*  
*F*  
*dx*  
*très f. dx*  
*F*  
*Unis*  
*dx*  
*très f. dx*  
*Basse*  
*dx*  
*très f. dx*  
*F*

*J'ai perdu tout mon bonheur; J'ai perdu mon Serviteur. Co- lin me de =*

This system contains five staves. The top staff is a vocal line with lyrics. The second staff is an instrumental line. The third and fourth staves are a piano accompaniment. The fifth staff is another vocal line. Dynamics include *dx*, *F.*, and *B<sup>e</sup>*.

*= laisse, Colin me de-laisse. J'ai per =*

This system continues the musical piece with five staves. It includes vocal lines and piano accompaniment. Dynamics include *F.*, *dx*, and *Unis.*



Handwritten musical score on page 8, featuring multiple staves with notes, rests, and dynamic markings. The lyrics are in French and include "du mon Serviteur; J'ai perdu tout mon bonheur Co-lin me de laisse Co-" and "lin me de laisse. Helas!".

The score includes various dynamic markings such as *trèsf.*, *dx*, *F*, and *avec la B<sup>e</sup>*. The lyrics are written below the staves, with some words appearing on multiple lines.

Lyrics visible on the page:

- du mon Serviteur; J'ai perdu tout mon bonheur Co-lin me de laisse Co-
- lin me de laisse. Helas!

*il a pû changer?* *Je voudrais n'y plus Songer*

*avec la B<sup>e</sup>* *Uniss.* *avec la B<sup>e</sup>* *B<sup>e</sup>*

*F.* *d<sup>x</sup>* *F.* *d<sup>9</sup>*

*He = las ! He = las !* *He = las ! helas,*

*x7 8* *+6* *5-*

*F.* *d<sup>x</sup>* *F.* *d<sup>x</sup>* *d<sup>x</sup>*



*il a pû changer! Je voudrais n'y plus Songer*

*He = =*

This system contains the first two systems of musical notation. The vocal line (treble clef) includes dynamic markings *F*, *dx*, *dx*, and *Uniss.*. The piano accompaniment (bass clef) includes the marking *B<sup>e</sup>*.

*las! He... las! J'y Songe sans cesse J'y songe sans*

This system contains the next two systems of musical notation. The vocal line (treble clef) includes dynamic markings *F*, *dx*, *F*, and *dx*. The piano accompaniment (bass clef) includes the marking *B<sup>e</sup>*.

Handwritten musical score on page 11, featuring multiple staves with notes, rests, and dynamic markings like *f* and *d<sup>x</sup>*.

Lyrics visible on the page:

- vn peu f:*
- Unice:*
- = cesse*
- J'ai per =*
- avec la B<sup>c</sup>*
- = du mon serviteur; J'ay perdu tout mon bonheur Co-lin me de =*



*F. d.* *F'* *F* *unis*

*= laisse, Co = lin me de - laisse*

*très d.<sup>x</sup>* *F* *d<sup>x</sup>*

*J'ay perdu mon Serviteur; J'ai perdu tout mon bon.*

This is a handwritten musical score on aged, yellowed paper. It features multiple staves, some with treble clefs and others with bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in French and are interspersed between the staves. The paper shows signs of wear, including stains and foxing.

Musical score for the first system, measures 1-4. The vocal line (soprano) has lyrics: "heur Colin me de laisse Colin me de laisse". The piano accompaniment includes dynamics: *F*, *d.*, *Fort doux*, and *f*.

Musical score for the second system, measures 5-8. The vocal line continues the previous phrase. The piano accompaniment includes dynamics: *d.*, *f*, *d+*, and *F*. The system concludes with a repeat sign.

*Il m'aimoit autre-fois*



*ferme*

et ce fut mon malheur.... Mais quelle est donc celle qu'il me pré-

*Ironie et dépit**Animé*

sère ? Elle est donc bien charmante ! Imprudente Bergère ;

*douleur*

Ne crains tu point les maux que j'éprouve en ce jour ? Co =

*menace*

= lin m'a pû changer ; tu peux avoir ton tour.... Que me

*douleur tendre*

sert d'y rêver Sans cesse ? Rien ne peut guerir mon A =

= mour, et tout augmente ma tris = = = tesse .

*doux* *Fort* *d'x*

*très f* *d'x*

*doux*

*doux*

*J'ai perdu mon serviteur ; J'ai per-*

*doux*

*très f* *d'x* *très f* *d'x*

*très f* *d'x* *très f* *d'x*

*avec la B*

*= du tout mon bonheur. Colin me de = laisse Colin me de*

*Fort* *d'x* *très f* *d'x*



*l're f. d.<sup>x</sup>*  
*F. d.<sup>x</sup> F. d.<sup>x</sup> F. d.<sup>x</sup>*  
*f. d.<sup>x</sup>*  
*avec la B.<sup>e</sup>*  
*= laisse.*  
*l're f. d.<sup>x</sup>*

*Fort*  
*f*  
*Basse*  
*Reflexion douce*  
*Je veux le haïr; je le dois.... Peut-être il m'aime en*

*Reflexion triste* *avec douceur*

cor... Pourquoi me fuir sans cesse? Il me cherchoit tant autre fois.

+4

*debite* *Fort* *tendrem<sup>t</sup>*

Le Devin du Canton fait ici sa demeure: il Sait tout, il Saura le

7 6

*debite*

Sort de mon amour Je le vois, et je veux m'éclaircir en ce jour.

5

*Grave et Marque*

Scene 2<sup>e</sup>  
Le Devin  
Colette

Prelude

Elle compte

dans Sa main. Dans l'autre main demi jeu

touche Seule

Elle hásile en aprochant du Devin.

f

+5



18 Elle lui présente de l'argent qu'elle a complé et plié dans un papier durant le Prelude  
Colette à demi voix

Le Devin *gravement*  
Perdrai-je Colin Sans retour? Dites moi S'il faut que je meure. Je

Colette Le Devin  
lis dans votre Cœur et j'ai lû dans le Sien. O Dieux! *Moderés*

Colette Le Devin Colette Le Devin  
vous. Eh bien? Colin... Vous est infidelle. Je me meurs. Et pour

Colette Le Devin  
tant il vous aime toujours. Que dites vous? Plus a droite et moins

Colette Le Devin  
belle la Dame de ces lieux... Il me quitte pour elle! Je vous

Colette *Lent*  
l'ai déjà dit Il vous aime toujours. Et toujours il me

*Le Devin*

*suit. Complés Sur mon Secours : Je prétens à vos pieds ramener le vo*

*la ge ; Colin veut être brave, il aime à se pa-rer : Sa - va - ni =*

*= le vous a fait un outrage, Que son amour doit repa - rer .*

*Doux*

*Flutes et Viol.*

*Colette*

*Si des Galans de la Ville J'eusse écouté les discours, Ah ! qu'il m'eût e' =*

*renforcé*

*= té sa - ci - le, De former d'autres Amours ! Mise en riche Demoiselle, Je bril =*



Deux

travers tous les jours; De Rubans et de Dentelle Je chargerois mes atours Si des

Galans de la Ville J'eusse écouté les dis-cours, Ah! qu'il m'eût été facile De for-

Fin

mer d'autres amours. Pour l'Amour de l'infidelle, J'ai résolu mon bonheur

très doux

doux

J'ai-mais mieux être moins belle, Et lui conserver mon cœur J'aime

Deux

mieux être moins belle Et lui conserver mon cœur. Et des Galans jusqu'au

mot fin

*Le Devin* *avec emphase* 21

*Je vous rendrai le Sien, ce sera mon ouvrage, Vous à le mieux gar-*

*-der appliqués tous vos Soins; Pour vous faire aimer davantage, sei-*

*-gnés d'aimer un peu moins. Pour vous faire aimer davan-*

*-tage Feignés, seignés d'aimer un peu moins.*

**AIR**

*Moderé* *doux Fort doux*

*L'Amour croit s'il Siquette, Il s'en*

6 7  
4



22.

*fort* *doux* *fort doux*

*Doux*

*avec la Basse* *avec la B*

*= dort S'il est Content L'Amour croit S'il S'inquiète, Il S'endort S'il est an*

*= tent L'Amour croit S'il S'inquiète, Il S'endort S'il est con = tent*

*il S'en dort S'il est content S'il est content La Bergere un peu co =*

*quelle Rend le Berger plus constant* *La Bergere un peu co-*

*quelle, Rend le Berger plus constant*

*La Bergere un peu Coquette, Rend le Berger plus constant*



*L'Amour croit S'il S'inquiette, Il S'endort S'il est content, L'Amour*

*croit S'il S'inquiette, Il S'endort S'il est con tent . . . il S'endort S'il est con*

*lent S'il est content; La Bergere un peu coquette, Rend le Berger plus constant*

*Deux*

*Basse*

*La Bergere un peu coquette Rend = le Berger plus constant.*

*Colette* *Le Devin*

*A vos Sages Leçons Colette S'abandonne, Avec Colin prenez un autre*

*Colette vivement* *Le Devin*

*ton Je scindrai d'imiter l'exemple qu'il me donne Ne l'imités pas tout de bon*

*Mais qu'il ne puisse le connaître Mon Art m'apprend qu'il va pu-*

*lous*

*=roître. Je vous appel-le rai quand il en Sera tems.*

*SCENE*  
*III*  
*Le Devin*

*J'ai tout Sçu de Colin et ces pauvres enfans Admirent tous les*



deux la Science profonde, Qui me fait deviner tout ce qu'ils m'ont ap=  
 = pris; Leur Amour a propos en ce jour me Seconde, En les rendant heu=  
 = reux il faut que je con-fonde De la Dame du lieu les airs et les mepris.

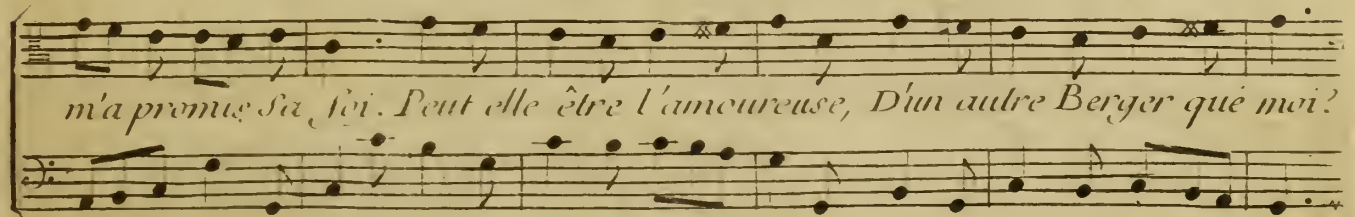
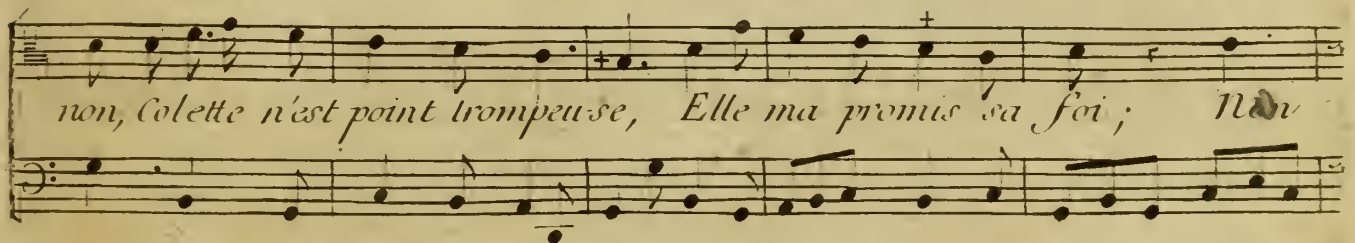
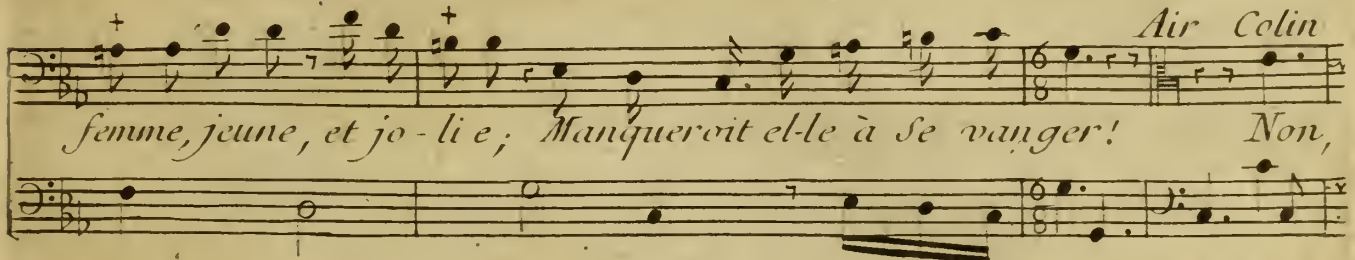
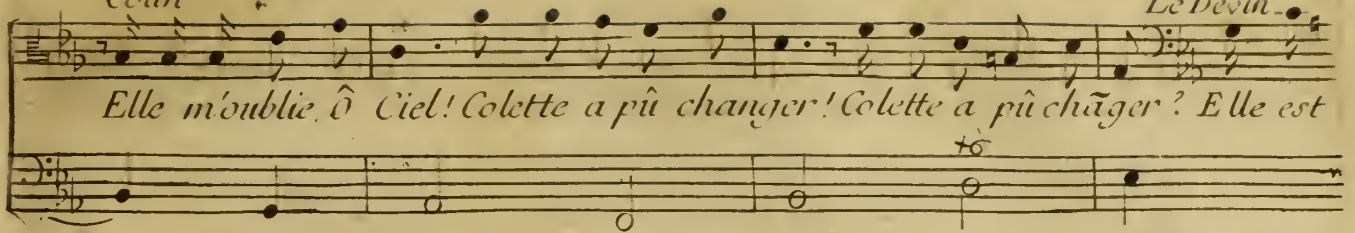
SCENE  
 IV  
 Le Devin  
 Colin

Colin

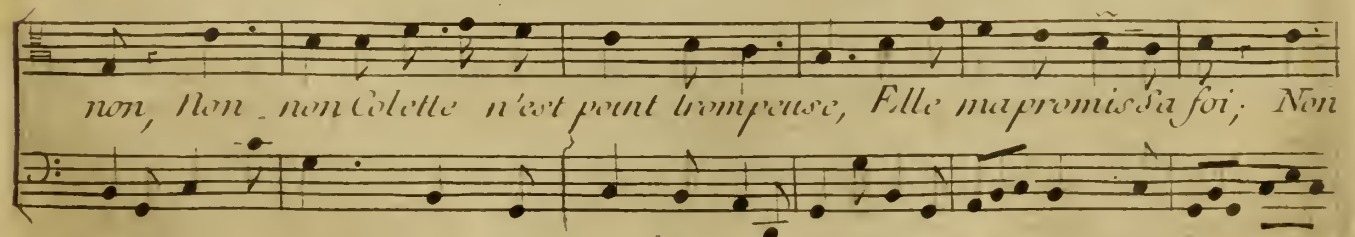
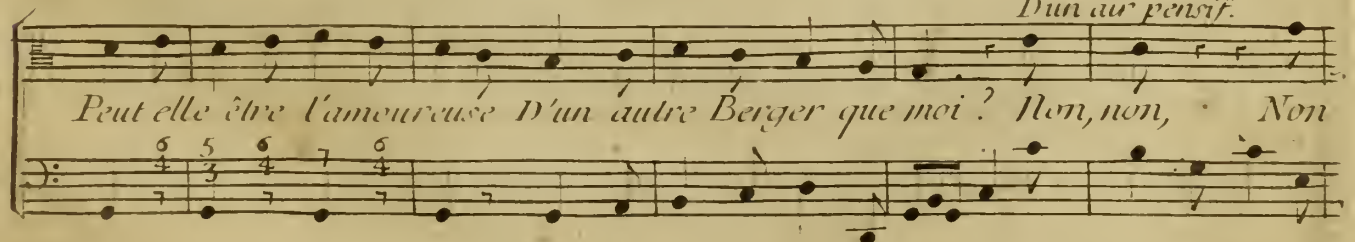
L'Amour et vos Leçons m'ont enfin rendu Sage, Je préfère Co-lette  
 à des biens Superflus: Je Scus lui plaire en habit de Village; Sous un habit de  
 Le Devin  
 = ré qu'oblendrois je de plus? Colin, il n'est plus tems, et Colette t'ou-blie.

Colin

Le Devin



D'un air pensif.





non, Colette n'est point trompeuse, Elle m'a promis Sa foi Elle m'a promis Sa foi.

*Le Devin*  
Ce n'est point un Berger quelle préfère à toi, C'est un beau Monsieur de la

*Colin* *Le Devin* *Colin*  
avec emphase  
Ville. Qui vous la dit? Mon Art. Je n'en Scaurois douter. He = las!

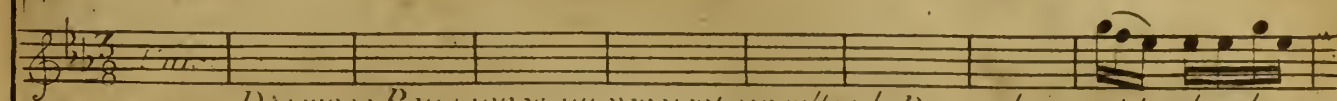
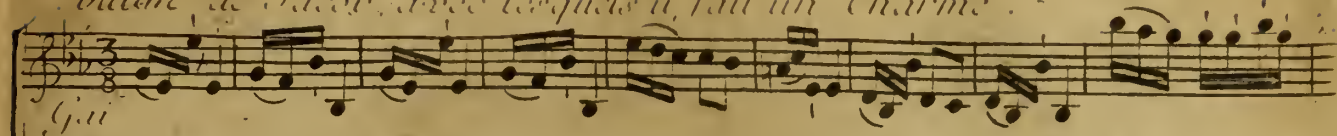
qu'il m'en va coûter pour avoir été trop sa-ci-le! Aurais-je donc perdu Colette sans

*Le Devin*  
tour? On sert mal à la fois la fortune et L'Amour: D'être Si beau Gar =

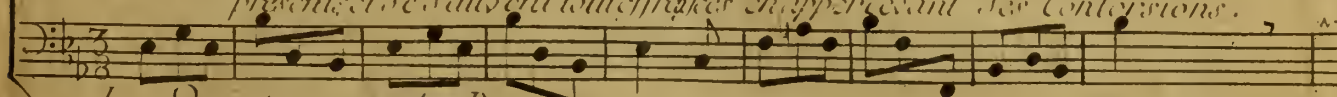
*Colin*  
= çon quelque fois il en coute. De grâce apprenez moi le moyen de vi

*Le Devin*  
ter le coup affreux que je redoute. Laissez-moi Seul un moment consul-ter.

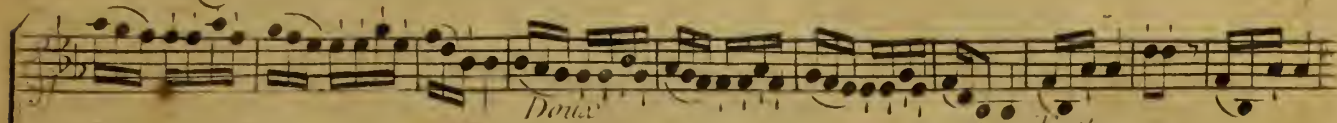
*Le Devin, tire de sa poche un Livre de grimoire, et un petit 29  
baton de Jacob, avec lesquels il fait un charme.*



*De jeunes Paysannes qui venoient consulter le Devin, laissent tomber leurs  
présents et se sauvent toutes effrayées en apprenant ses Contorsions.*



*Les Quintes avec la Basse*



*Doux*

*Fort*



*Doux*

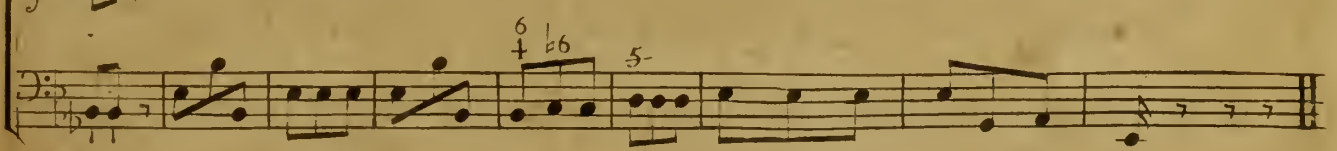
*Fort*



*Sur cette brique il doit rester  
en attitude d'une manière*



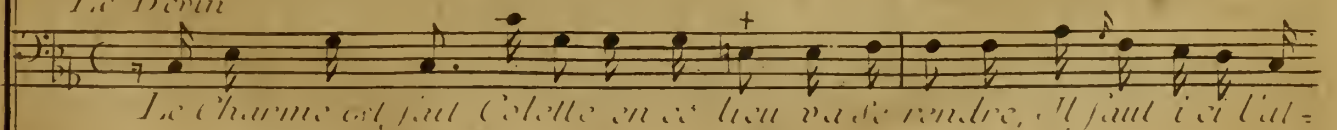
*Générique*



*6 4 6 5-*



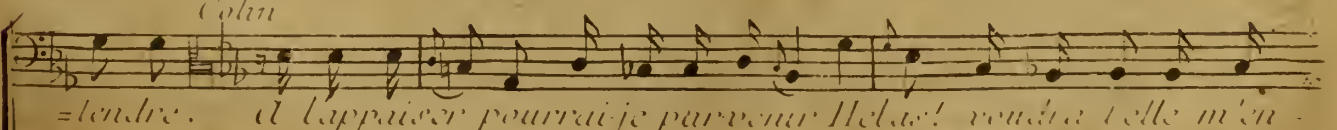
*Le Devin*



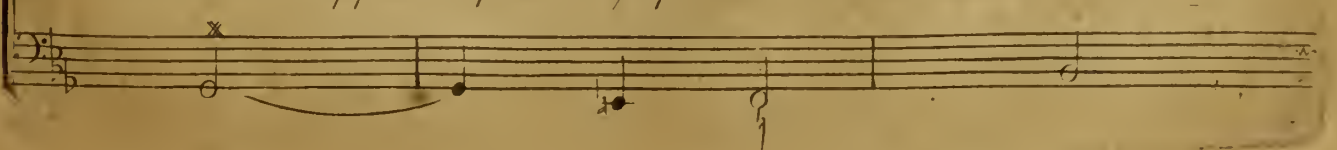
*Le charme est fait Colette en ce lieu va se rendre, Il faut ici l'at-*



*Colin*



*=tendre. à l'appaiser pourrai-je parvenir Hélas! voudra-t-elle m'en-*





## Le Devin

= tendre? Avec un cœur fidelle et tendre, On a droit de tout obtenir

à part.

Sur ce quel le doit dire al lons la prévenir.

## Colin

## Air

SCENE

V.

Colin

Je vais re voir ma char =

= mante Maitresse, Adieu Chateaux, Grandeurs, Richesse, Votre éclat ne me

tente plus: Si mes pleurs mes Soins assidus Peuvent toucher ce que j'ai doré,

Je vous ver rai re naître en core, Doux momens que j'ai per = dus.

Je vous ver rai re naître en core, Doux momens que j'ai per dus.

*Andante*

*Les Violons  
Colin*

*Les Quintes avec la Basse*

*Enus*

*Quand on sçait aimer et plaire, à ton besoin d'autre*

*fort*

*Doux*

*marc*

*bien?*

*Rend moi ton cœur ma Bergere, Colin la rendu le sien.*

*renforcez*

*Mon chalumau, ma Houlette, Souver*



*fort Doux renforcée Doux*

*mes Seules grandeurs* *Ma pa rure est ma Colette, Mes braves sont*

*de fa veur* *Quand on s'oublie et s'ave et l'en brein s'ave*

*fort Doux*

*bien. Rend moi ton cœur ma Bergère Celin ta ren du le*

*fort*

*unis*

*Sien.*

*Doux*

*Doux*

*ferme*

*plus Doux*

*Que de Seigneurs d'importance, Voudroient bien avoir sa foi!*

*doux*

*Doux*

*Soutenu avec emphase*

*Doux*

*Malgré' toute leur puis = san . . . . . ce Ils Sont*



3

*fort*

*moins heureux que moi Ils Sont moins heureux que moi*

*doux*

*fort*

*Quand on Sçait aimer et plaire, à t'en besoin d'autre bien*

*doux*

*fin*

*Rend moi ton cœur ma Bergere Colin te rendu le sien*

*doux*

*fort*

*une*

SCENE

VI.

Colin

Colette

*lent a demi jeu les Sons Soutenus et lies*

*Violons et Flutes.*

35

*// Colin . //*

*Je l'appercois :*

*les Quintes*

*B. C.*

*plus doux*

*un peu fort*

*plus doux*

*Colin*

*Je tremble en m'offrant à sa vue .*

*Les Quintes*

*B. C.*

*tous*

*demi jeu*

*Colin*

*Colin*

*Sauvons nous !*

*Les Quintes*

*Je la perds si je fuis .*

*Les Quintes*

*B. C.*

*tous*

*B. C.*

*tous*

*Colette*

*Colette*

*Il me voit*

*Que je suis é-*

*B. C.*

*tous*

*B. C.*



plus doux

mue ! le cœur me bat.

plus doux

Colin

J'en sais où j'en suis.

tous plus doux

B.C.

un peu fort

Colette

Trop près sans y songer je me suis approché e,

les Quintes

tous

B.C.

doux

doux

tres doux

Doux

tres doux

Colin

J'en puis m'en dé - dire, il la faut a bor - der.

B.C.

*très doux fort*

*vrais*

*Les Quintes*

*Colin. d'un ton radouci et embarrassé.*

*Ma Co = = lette e-tes vous fâchée ? Je Suis Co-lin, daignés me regar =*

*Colette. Chant.* *Recitatif.*

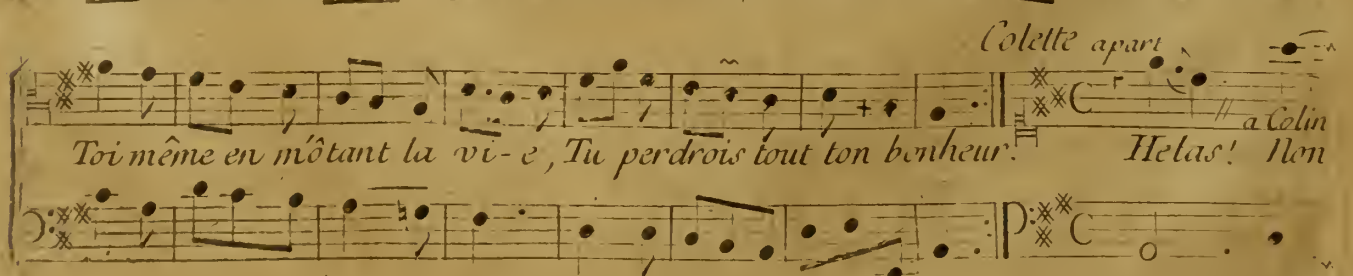
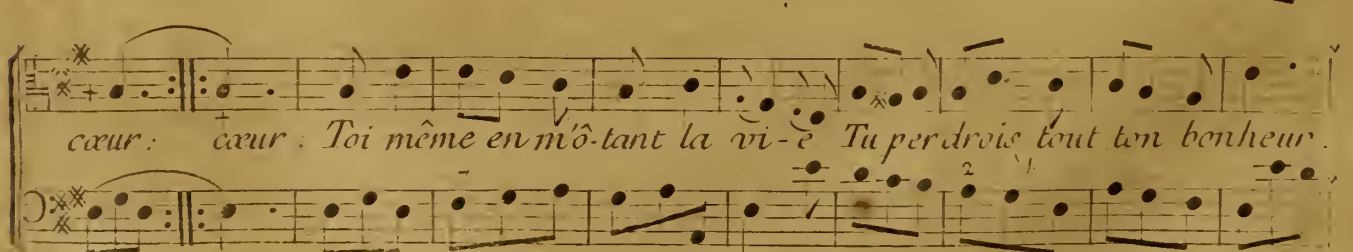
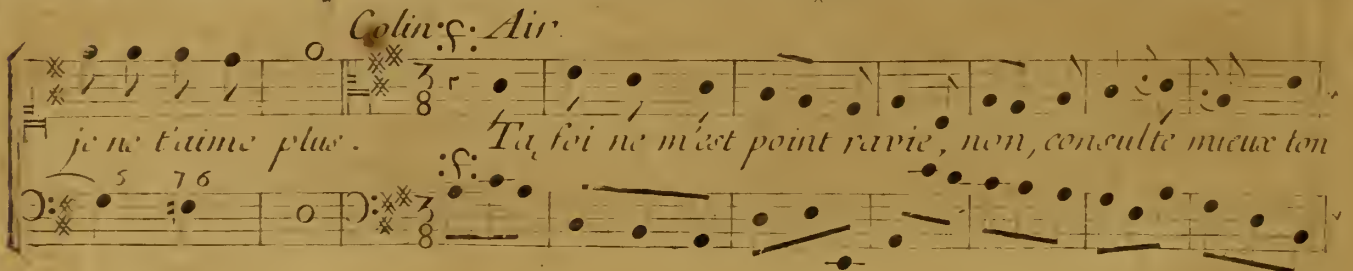
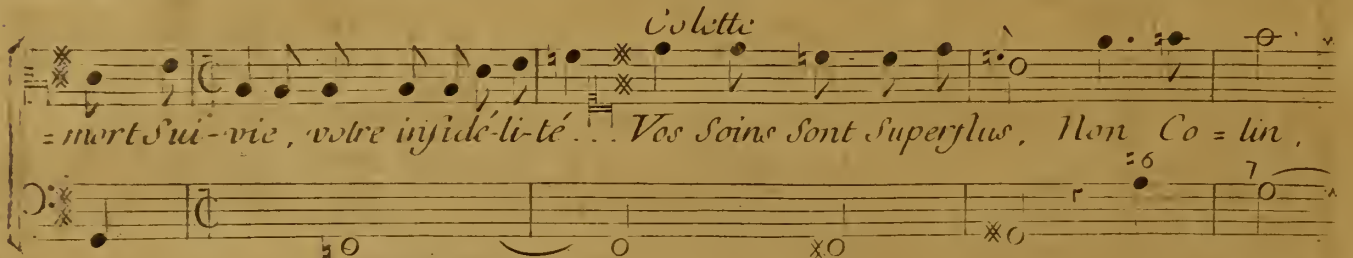
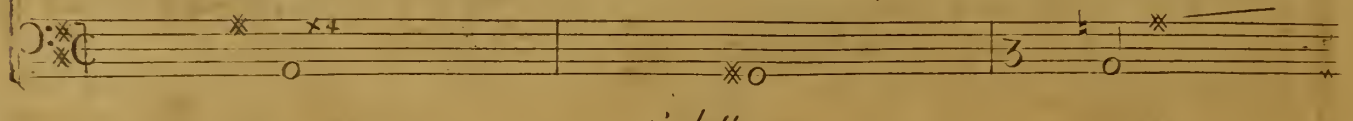
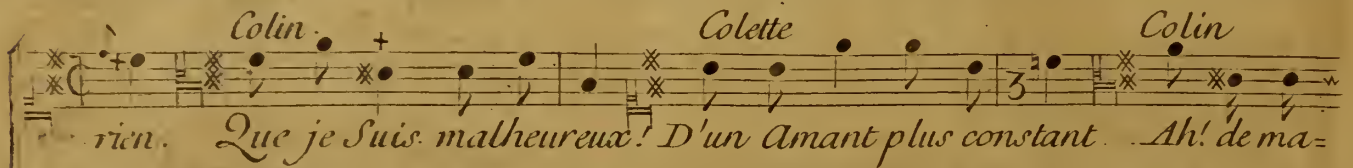
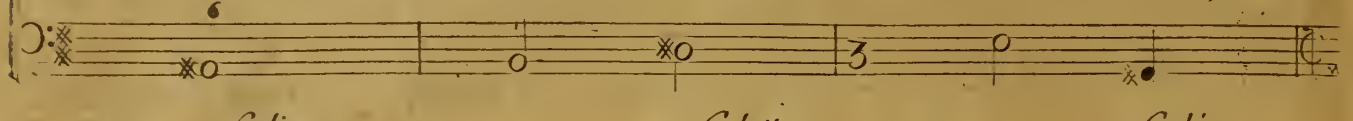
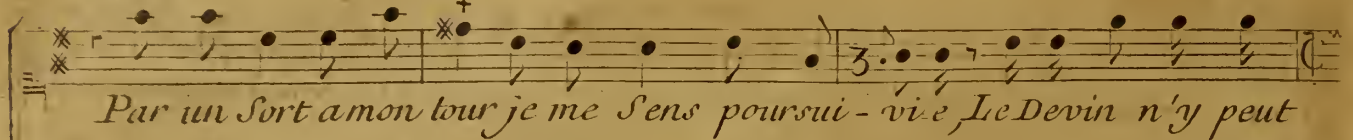
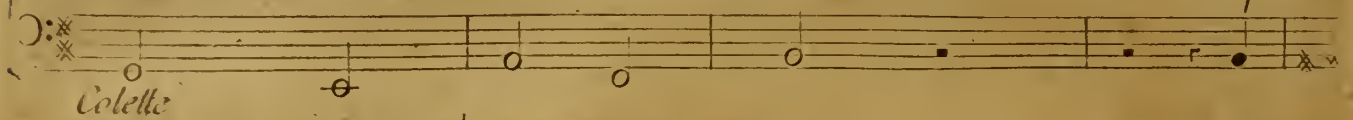
*= der. Colin m'aimoit, Colin m'étoit fidelle; Je vous regarde et ne vois*

*Colin*

*plus Co-lin. Mon cœur n'a point changé; Mon erreur trop cru =*

*= elle Venoit d'un Sort jet = té Par quelque Esprit malin; Le Devin là dé =*



*Fort doux plus doux*

*vous m'avez trahie, Vos Soins Sont Superflus Non Colin, j'en t'aime plus*

*Colin*  
*C'en est donc fait? vous voulés que je meure, Et je vais pour jamais m'évi*

*Colette Colin Colette*  
*gner du hameau. Colin? Quoi? Tu me*

*Colin*  
*fuis! Faut il que je de-meure, Pour vous voir un amant nouveau?*

*Colette. Mesuré Andante*  
*DUO. Tant qu'a mon Colin j'ay Scu plaire Mon sort combloit mes desirs*

*Colin Colette*  
*Quand je plaisois ama Bergere, Je vi vois dans les plaisirs. Depuis que mon amant*

*Colin*  
*me méprise, Un autre a gagné le mien. Après le doux nœud qu'elle*



*brise; Seroit-il un autre bien ? Ma Co-let-te Se dé-ga-ge !*

*Colette*

*Je crains un amant vo-lage; Je me dégage à mon tour à mon tour; Mon cœur Colin*

*Je me de gage à mon tour à mon tour; Mon cœur*

*de venu paisible, Oubli-ras'il est pos-sible, Que tu lui, fus cher un jour.*

*de venu paisible, Oubli-ras'il est pos-sible, Que tu lui, fus chere un jour.*

*Mon cœur devenu paisible, Oubli-ra s'il est pos-sible, s'il est pos-sible,*

*Mon cœur deve-nu, paissi-ble, Oubli-ra s'il est pos-sible, s'il est pos-sible*

*Que tu lui fus cher un jour; Que tu lui fus cher un jour. Mon cœur devenu pai =*

*Que lu lui fus chere un jour. Que tu lui fus chere un jour. Mon cœur devenu pai =*

possible, oubliera s'il est possible, s'il est possible, Que tu lui, fus cher un jour, Que tu  
possible, oubliera s'il est possible, s'il est possible, Que tu lui, fus chère un jour, Que tu =

= lui, fus cher un jour, Que tu lui, fus cher un jour.  
= lui, fus chère un jour Que tu lui, fus chère un jour.

*Adieu. plus Lent*

Quelque bonheur qu'on me promette, Dans les vœux qui me sont offerts,

J'euise en cor préféré ce-là, à tous les biens de l'univers, J'euise en cor

*Ce-là*

préférée ce-là à tous les biens de l'univers. Quel qu'un d'eux

jeune, aimable me parle au jour d'hui d'Amour, Ce-là m'eût semblé préf



Colin Colette

rable, à tout l'éclat de la Cour. Ah! Colette. Ah! Berger volage, Faut-il t'aimer malgré toi

*Durant le Prélude qui suit, Colin Se jette aux pieds de Colette;  
Elle lui fait remarquer à son Chapeau, un Ruban fort riche qu'il a  
reçu de la Dame. Colin le jette avec dédain. Colette lui en donne  
un plus simple dont elle étoit parée, et qu'il reçoit avec transport.*

### Prelude

1<sup>re</sup> Violon.

2<sup>me</sup> Violon.

avec les 1<sup>re</sup> Violon.

1<sup>er</sup> Hautbois.

avec les 2<sup>es</sup> Violon.

2<sup>es</sup> Hautbois.

Colette.

Colin

Les Quintes

Handwritten musical score on page 43. The score consists of multiple staves, some with musical notation and others with lyrics. The lyrics are in French and include the following phrases:

*avec les Viol*

*Basson tous Basson tous*

*unies*

*unies*

*à jamais Co =*

*à jamais Colin t'en gage son cœur et sa foi son cœur et sa foi... Son cœur et sa*



mus

avec le 1<sup>er</sup> Viol

avec le 2<sup>d</sup> Viol

— l'un je t'en gage, Mon cœur et ma foi Mon cœur et ma foi.....

foi..... Son cœur et sa foi Qu'un doux Mariage Mu

Reprise

mus

Qu'un doux mariage, Qu'un doux mariage Muni se avec

— niée a vec toi..... Qu'un doux mariage Muni se a vec

Reprise Les Quintes

toi, Qu'un doux Mariage, M'unisse avec toi ..... m'unisse avec toi ...  
 toi Qu'un doux Mariage, M'unisse avec toi ..... m'unisse avec toi ...  
*Basse* *Les Quintes.*  
*avec le 1<sup>er</sup> Viol.* *avec le 2<sup>d</sup> Viol.* *unie*  
 ..... M'unisse avec toi d. jamais celin je l'enquise, Mon cœur et ma foi. Ho.  
 ..... M'unisse avec toi.  
*Basse*



*unis.*  
*arrête l'inst.*  
*unis*  
*arrête l'inst.*  
*a demi-voix*  
 cœur et ma foi... Mon cœur et ma foi. Qu'un  
 et jamais ce-lin l'en gage, son cœur et sa foi.

*leur*  
 deux mariages. Unies avec toi. Qu'un deux mariages. Unies avec toi.  
*à l'âme vois.*  
 son cœur et son cœur et sa foi. Qu'un deux mariages. Unies avec toi.  
*Fin.*

Handwritten musical score on page 47, featuring multiple staves with notes, rests, and lyrics in French. The score includes dynamic markings like "forte" and "toute", and tempo markings like "avec le 1<sup>er</sup> Viol".

*forte* *Al-jamais Ce-lin le langage mon cœur et ma foi, Qu'un*

*toute* *Al-jamais Ce-lin le langage, son cœur* *son cœur et sa foi, Qu'un*

*avec le 1<sup>er</sup> Viol*

*avec le 1<sup>er</sup> Viol*

*deux mariage M'unisse avec toi. Qu'un deux Mariage M'unisse avec*

*deux mariage M'unisse avec toi. Qu'un deux Mariage M'unisse avec*

*Buccone.* *toute*



toi... Munis-toi avec toi... Munis-toi avec toi...  
 toi... Munis-toi avec toi... Munis-toi avec toi...  
 Barrene leur

Que l'Amour soit notre  
 jours d'une partage, Que l'Amour soit notre  
 Lui

Lui Que l'Amour soit notre  
 Lui d'une partage

*Violons* *a la Reprise*  
*Page ... 44*

*amis*

*1<sup>re</sup> Hautbois*

*2<sup>e</sup> Hautbois*

*Loi* *a la Reprise*

*Qu'un doux mari-a-ge Munisse a-vec toi ...*

*SCENE* *Le Devin*

*VII* *Je vous ai de la vres d'un cruel maléfice, Vous re<sup>te</sup> aimés en*

*Colin,*

*Colette*

*Colin il lui offrent chacun un présent*

*= cor malgré les en vieux . Quel don pourroit jamais payer un tel ser =*

*Le Devin* *Recevant des deux mains*

*vice Je suis assés paye si vous êtes heu = reux*



*Gai et doux**Violons**Violons**Ve-nés Jeunes Garçons, Ve-nés aimables Filles Rassemblés vous Rassemblés**vous, rassemblés vous, ve-nés les imi-ter. Ve-nés galans Bergers, Ve-**-nés Beautés gentilles, Venés, en chantant leur bon-heur apprendre à**le goû-ter, Apprendre à le goû-ter.*

Scene 8.  
Colin Colette, le Devin  
Troupe de jeunes Villageois et Villageuses.

Handwritten musical score for "Entrée de la jeunesse du Village". The score is written in 2/4 time and consists of three systems, each with three staves (treble, alto, and bass clef). The first system is marked "Entrée de la jeunesse du Village". The second system is marked "1. Reprise". The third system is marked "2. Reprise". The score includes various musical notations such as notes, rests, and ornaments, and is marked with "fin" at the end of the first and second systems.



## Chœur avec le Devin

*demie rue* *renfermé demie rue renfermé demie rue*  
*qui ferait le voir. renfermé. renfermé.*  
*Co-lin re-vient à sa Bergere, Célébrons un re-tour si*  
*Co-lin re-vient à sa Bergere, Célébrons un re-tour si*  
*Co-lin re-vient à sa Bergere, Célébrons un re-tour si*  
*Co-lin re-vient à sa Bergere, Célébrons un re-tour si*  
*tous demie rue*

*fort* *demijeu* *renfor :* *demijeu*  
*unis*  
*renfor :*  
*Soutenus*  
 beau Co:lin re: vient à sa Ber:ge: re Ce:le:brons un retour si  
 beau Co:lin re: vient à sa Ber:ge: re Ce:le:brons un retour si  
 beau Co:lin re: vient à sa Ber:ge: re Ce:le:brons un retour si  
 beau Co:lin re: vient à sa Ber:ge: re Ce:le:brons un retour si  
 beau Que leur amitié sin:ce:re soit un charme tou: jours nou:  
 beau Que leur amitié sin:ce:re Que leur ami-tié soit un charme toujours nou:  
 beau Que leur amitié sin:ce:re Que leur à mi-tié soit un charme toujours nou:  
 beau Que leur amitié sin:ce:re



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in French. The lyrics are:

veau soit un charme toujours nou veau  
veau soit un charme toujours nou veau Que leur ami tie' sin-  
veau soit un charme toujours nou veau Que leur ami tie' sin-  
soit un charme toujours nou veau - - - 6-5-4-5- - -  
4 3 2 3  
Que leur amitie' sin- ce- re soit un charme toujours nou  
cere Que leur a mitie' sin- ce- re soit un charme toujours nou  
cere soit un charme toujours nou veau soit un charme toujours nou-  
- - - - Que leur a- mitie sin- ce- re soit un char- - - 8- me

veau, toujours nou - veau. toujours nouveau, toujours nouveau  
veau, toujours nou - veau soit un charme un charme toujours nouveau  
veau, toujours nou - veau soit un charme un charme toujours nouveau  
toujours nou - veau soit un charme toujours nouveau. toujours nouveau

*Cai dans le Devin*  
Plein jeu  
du Devin de notre Village Chantons chantons le pouvoir éclatant Il ra-  
du Devin de notre Village Chantons chantons le pouvoir éclatant ;  
du Devin de notre Village Chantons chantons le pouvoir éclatant ;  
du Devin de notre Village Chantons chantons le pouvoir éclatant ;



*mene un a mant volage Il ramene un amant volage Et le rend heureux et cons =*  
*chantons Chanto sonpouvoir Chantonschantons Et le rend heureux et cons =*  
*Et le rend heureux et cons =*  
*Et le rend heureux et cons =*  
*Les Quintes* *Maore*  
*tant et le rend heureux et constant Du De vin de notre vil = la =*  
*tant et le rend heureux et constant Du De vin de notre vil = la =*  
*tant et le rend heureux et constant Du De vin de notre vil = la =*  
*tant et le rend heureux et constant Du De vin de notre vil = la =*  
*Bassons*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in French and are repeated across the staves.

*unis*

*ae Chantons le pouvoir éclatant. Il ramene un amant volage ; Il ra*

*ae Chantons le pouvoir éclatant Chantons chantons son pouvoir*

*ae Chantons le pouvoir éclatant Chantons chantons son pouvoir*

*ae Chantons le pouvoir éclatant*

*ae Chantons le pouvoir éclatant*

*un.*

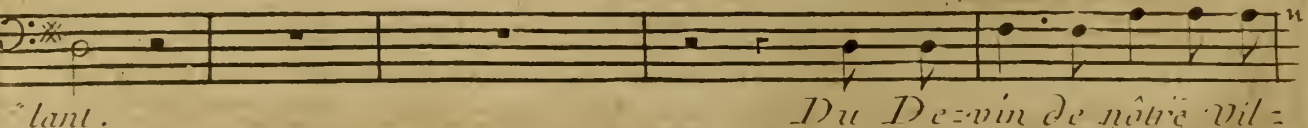
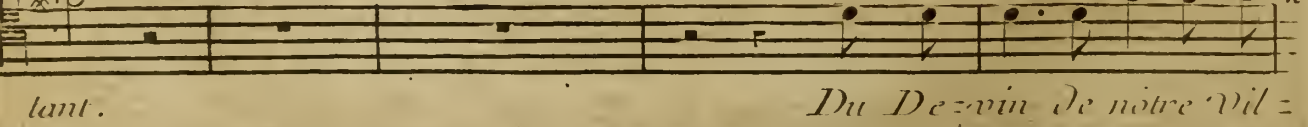
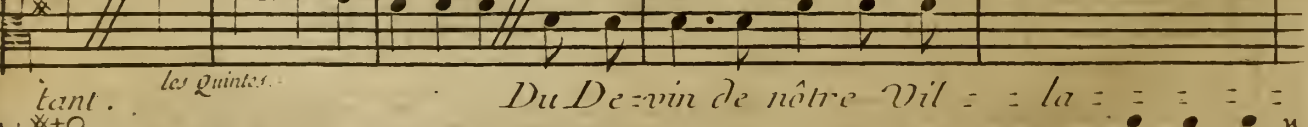
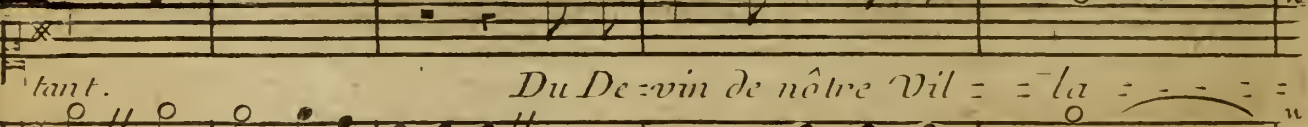
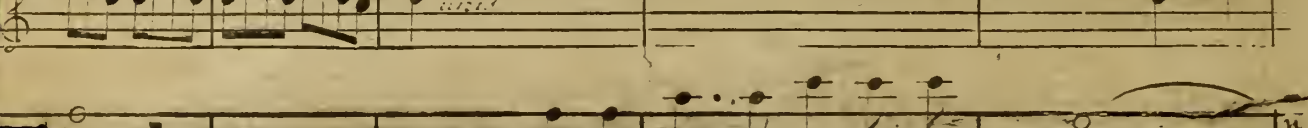
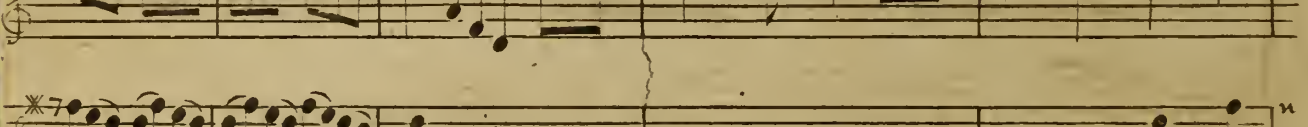
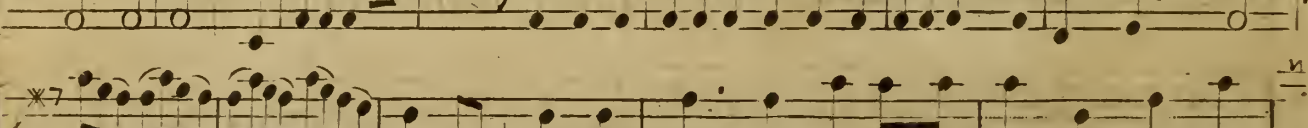
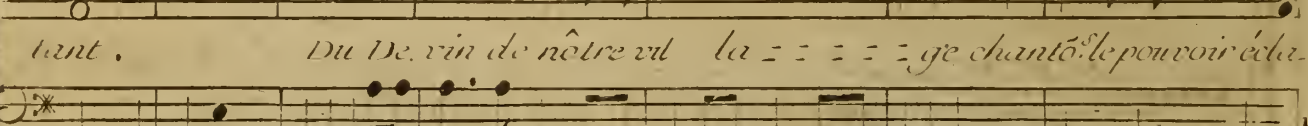
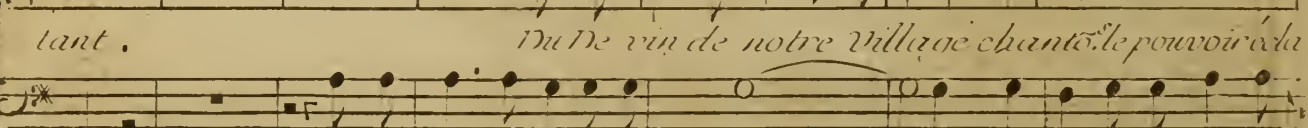
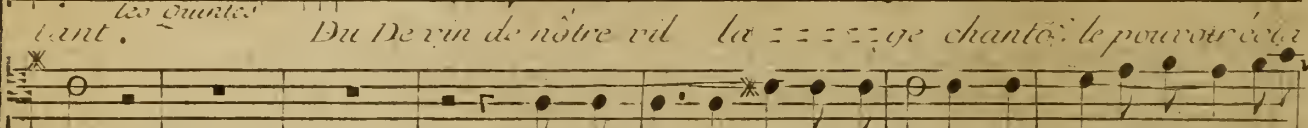
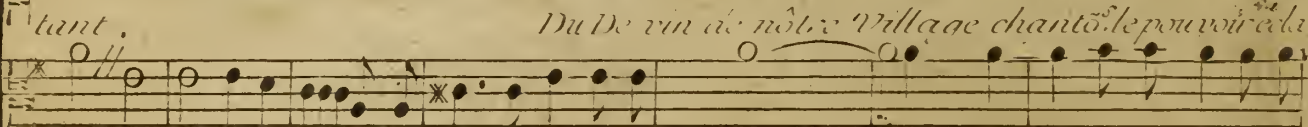
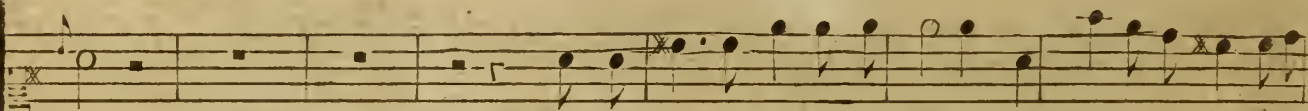
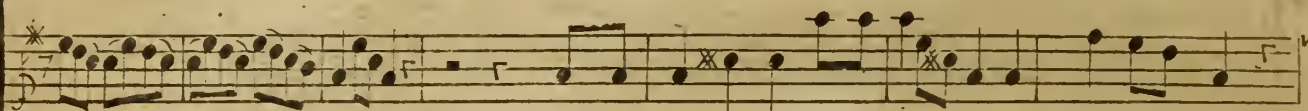
*mene un amant volage et le rend heureux et constant et le rend heureux et con*

*Chantons chan-tons et le rend heureux et constant et le rend heureux et con*

*Chantons chan-tons et le rend heureux et constant et le rend heureux et con*

*et le rend heureux et constant et le rend heureux et con*





tant.

Du De vin de notre Village chanté le pouvoir écla

tant.

les Quintes

Du De vin de notre vil la = = = = ge chanté le pouvoir écla

tant.

Du De vin de notre Village chanté le pouvoir écla

tant.

Du De vin de notre vil la = = = = ge chanté le pouvoir écla

tant.

Du De vin de notre Vil = = la = = = =

tant.

les Quintes

Du De vin de notre Vil = = la = = = =

tant.

Du De vin de notre Vil =

tant.

Du De vin de notre Vil =

ge Chantons le pouvoir écla = tant Il ramène un amant volage Il ra  
 ge Chantons le pouvoir éclatant le pouvoir éclatant Chantons son pouvoir  
 ge Chantons le pouvoir éclatant le pouvoir éclatant  
 ge Chantons le pouvoir écla = tant

Les Quintes  
 Dûcap  
 mene un amant volage Et le rend heureux et cons = tant Colin  
 Chantons Chantons, Et le rend heureux et cons = tant Colin  
 Et le rend heureux et cons = tant Colin  
 Et le rend heureux et cons = tant Colin  
 tous Dûcap



*And*

*Pastorale pour les Villageois*

Musical score for 'Pastorale pour les Villageois'. It consists of four staves. The first staff is in treble clef with a 4/4 time signature. The second staff is in treble clef with a 2/4 time signature. The third staff is in bass clef with a 4/4 time signature. The fourth staff is in bass clef with a 4/4 time signature. The music is written in G major and 4/4 time. The first staff has a tempo marking 'And' and a key signature of one sharp (F#). The second staff has a key signature of one sharp (F#). The third staff has a key signature of one sharp (F#). The fourth staff has a key signature of one sharp (F#). The music is written in a simple, folk-like style with many eighth and sixteenth notes.

*Les Villageoises donnent un Bouquet à Colin qui le présente aussitôt à Colette*

Musical score for 'Les Villageoises donnent un Bouquet à Colin qui le présente aussitôt à Colette'. It consists of four staves. The first staff is in treble clef with a 4/4 time signature. The second staff is in treble clef with a 4/4 time signature. The third staff is in bass clef with a 4/4 time signature. The fourth staff is in bass clef with a 4/4 time signature. The music is written in G major and 4/4 time. The first staff has a tempo marking 'And' and a key signature of one sharp (F#). The second staff has a key signature of one sharp (F#). The third staff has a key signature of one sharp (F#). The fourth staff has a key signature of one sharp (F#). The music is written in a simple, folk-like style with many eighth and sixteenth notes. There are some annotations above the first staff: '6-2-7-5' and '7-5-7-5'.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#) and the word *unis* written above it. The third staff is a treble clef with a key signature of one sharp (F#) and the letter *B* written above it. The fourth staff is a bass clef with a key signature of one sharp (F#) and the numbers 6, 4, 2, 7, 6, 7 written below it. The fifth staff is a treble clef with a key signature of one sharp (F#) and the word *Gai* written above it. The title *Fortune pour les Villageois* is written in cursive below the fifth staff.

*Les Villageois donnent un Bouquet à Colette qui le  
donne à son tour à Colin*

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and the word *doux* written below it. The second staff is a treble clef with a key signature of one sharp (F#) and the word *unis* written above it, with the number 11 written above the staff. The third staff is a treble clef with a key signature of one sharp (F#) and the word *doux* written below it. The fourth staff is a bass clef with a key signature of one sharp (F#) and the word *doux* written below it.



Handwritten musical score on page 52, featuring multiple staves with notes, rests, and dynamic markings. The score is organized into systems, with some staves containing rests. The dynamics include *fort*, *doux*, and *très fort*.

The first system consists of four staves. The first staff begins with the dynamic *fort*. The second staff is a whole rest. The third and fourth staves also begin with *fort*.

The second system consists of four staves. The first staff has dynamic markings *doux* and *fort*. The second staff has *doux* and *fort*. The third and fourth staves also have *doux* and *fort*.

The third system consists of four staves. The first staff begins with the dynamic *très fort*. The second staff is a whole rest. The third and fourth staves also begin with *très fort*.

First system of musical notation (treble clef) with notes and rests. Dynamics: *doux* and *fort*.

Second system of musical notation (treble clef) with notes and rests. Dynamics: *doux*.

Third system of musical notation (treble clef) with notes and rests. Dynamics: *doux* and *fort*.

Fourth system of musical notation (bass clef) with notes and rests. Dynamics: *doux* and *fort*.

# Romance

First system of musical notation (treble clef) with notes and rests. Tempo: *Lent*. Dynamics: *demie neu* and *très doux*. Marking: *Point de Cadence*.

Second system of musical notation (treble clef) with notes and rests. Dynamics: *demie neu* and *très doux*. Marking: *Violon et Flutes*.

Third system of musical notation (treble clef) with notes and rests. Dynamics: *demie neu* and *très doux*. Marking: *Colin*.

Fourth system of musical notation (treble clef) with notes and rests. Dynamics: *demie neu* and *très doux*. Marking: *Violon et Flutes*.

Lyrics: Dans ma cabane obscure toujours bercés nouveaux  
des Champs de la Prairie retournant chaque soir

3 x 4 6 6 4

First system of musical notation (treble clef) with notes and rests.

Second system of musical notation (treble clef) with notes and rests.

Third system of musical notation (treble clef) with notes and rests.

Lyrics: vent, soleil, ou froidure, toujours paine et travaux. Colette ma bergère  
chaque soir plus cherie, je viendray te revoir, du soleil dans nos Plaines

Fourth system of musical notation (bass clef) with notes and rests.



un peu plus fort      très Doux

si tu viens l'habiter, Coz-lin dans sa chaudière n'a rien à regretter,  
devançant le retour, je charmerai mes peines en chantant notre amour.

# Pantomime

Posément et de lâche

deuxième jeu      l'arbre de la Villavouvie

unis

fort

voix

Basson

Basson

*O demi jeu* *O doux*

*doux*

*doux*

*demi jeu*

*tous* *doux*

*demi jeu*

*doux*

*doux*

*doux*



*Entrée du courtisan*

This musical score is for a piece titled "Entrée du courtisan". It is written for a large ensemble, including strings, woodwinds, and brass. The score is organized into systems of staves. The first system consists of four staves. The second system consists of six staves. The third system consists of six staves. The fourth system consists of six staves. The fifth system consists of six staves. The sixth system consists of six staves. The seventh system consists of six staves. The eighth system consists of six staves. The ninth system consists of six staves. The tenth system consists of six staves. The eleventh system consists of six staves. The twelfth system consists of six staves. The thirteenth system consists of six staves. The fourteenth system consists of six staves. The fifteenth system consists of six staves. The sixteenth system consists of six staves. The seventeenth system consists of six staves. The eighteenth system consists of six staves. The nineteenth system consists of six staves. The twentieth system consists of six staves. The twenty-first system consists of six staves. The twenty-second system consists of six staves. The twenty-third system consists of six staves. The twenty-fourth system consists of six staves. The twenty-fifth system consists of six staves. The twenty-sixth system consists of six staves. The twenty-seventh system consists of six staves. The twenty-eighth system consists of six staves. The twenty-ninth system consists of six staves. The thirtieth system consists of six staves. The thirty-first system consists of six staves. The thirty-second system consists of six staves. The thirty-third system consists of six staves. The thirty-fourth system consists of six staves. The thirty-fifth system consists of six staves. The thirty-sixth system consists of six staves. The thirty-seventh system consists of six staves. The thirty-eighth system consists of six staves. The thirty-ninth system consists of six staves. The fortieth system consists of six staves. The forty-first system consists of six staves. The forty-second system consists of six staves. The forty-third system consists of six staves. The forty-fourth system consists of six staves. The forty-fifth system consists of six staves. The forty-sixth system consists of six staves. The forty-seventh system consists of six staves. The forty-eighth system consists of six staves. The forty-ninth system consists of six staves. The fiftieth system consists of six staves. The fifty-first system consists of six staves. The fifty-second system consists of six staves. The fifty-third system consists of six staves. The fifty-fourth system consists of six staves. The fifty-fifth system consists of six staves. The fifty-sixth system consists of six staves. The fifty-seventh system consists of six staves. The fifty-eighth system consists of six staves. The fifty-ninth system consists of six staves. The sixtieth system consists of six staves. The sixty-first system consists of six staves. The sixty-second system consists of six staves. The sixty-third system consists of six staves. The sixty-fourth system consists of six staves. The sixty-fifth system consists of six staves. The sixty-sixth system consists of six staves. The sixty-seventh system consists of six staves. The sixty-eighth system consists of six staves. The sixty-ninth system consists of six staves. The seventieth system consists of six staves. The seventy-first system consists of six staves. The seventy-second system consists of six staves. The seventy-third system consists of six staves. The seventy-fourth system consists of six staves. The seventy-fifth system consists of six staves. The seventy-sixth system consists of six staves. The seventy-seventh system consists of six staves. The seventy-eighth system consists of six staves. The seventy-ninth system consists of six staves. The eightieth system consists of six staves. The eighty-first system consists of six staves. The eighty-second system consists of six staves. The eighty-third system consists of six staves. The eighty-fourth system consists of six staves. The eighty-fifth system consists of six staves. The eighty-sixth system consists of six staves. The eighty-seventh system consists of six staves. The eighty-eighth system consists of six staves. The eighty-ninth system consists of six staves. The ninetieth system consists of six staves. The ninety-first system consists of six staves. The ninety-second system consists of six staves. The ninety-third system consists of six staves. The ninety-fourth system consists of six staves. The ninety-fifth system consists of six staves. The ninety-sixth system consists of six staves. The ninety-seventh system consists of six staves. The ninety-eighth system consists of six staves. The ninety-ninth system consists of six staves. The hundredth system consists of six staves.

*unus*

*doux fort doux*

*doux fort doux*

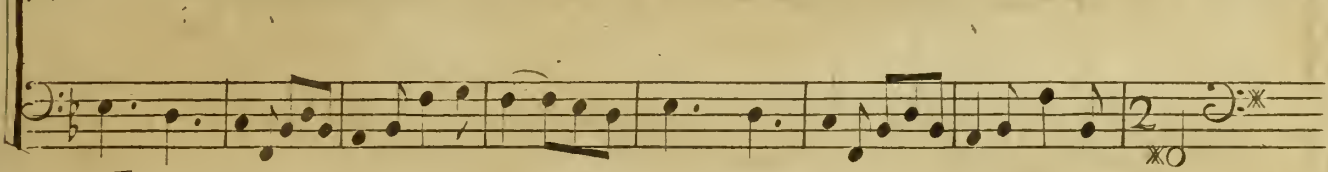
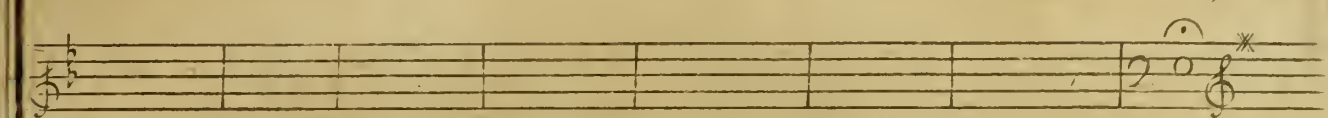
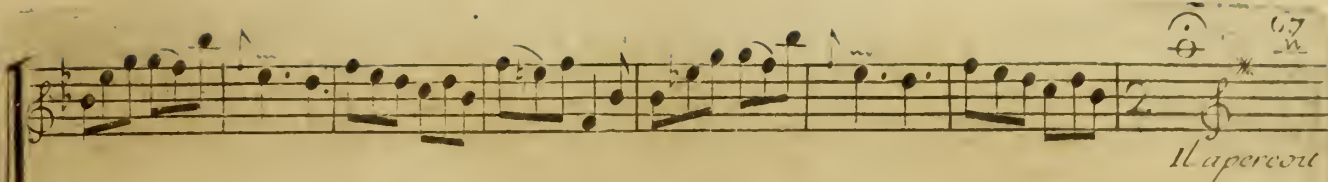
*doux fort doux*

*doux fort doux*

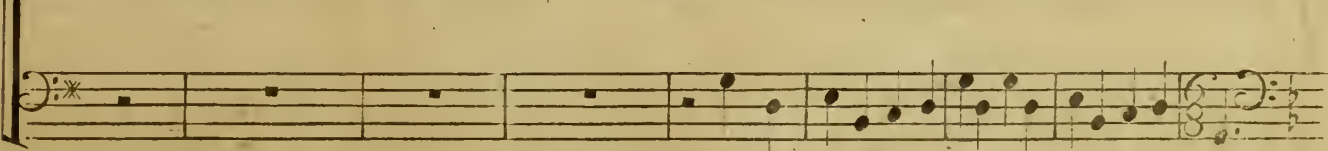
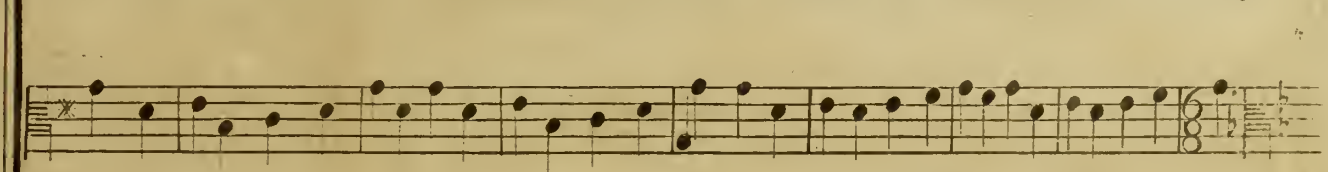
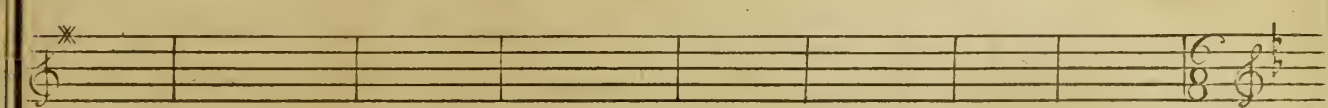
*fort*

*fort*

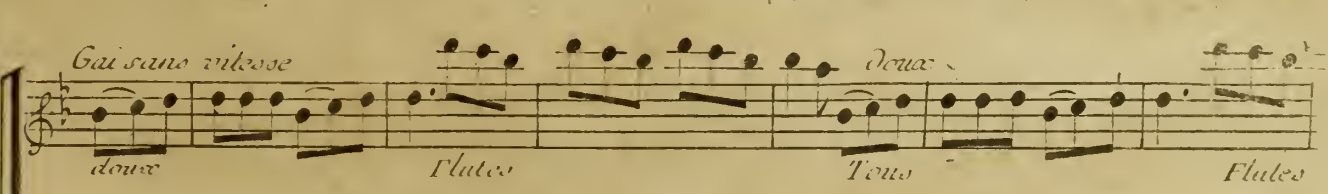
Il aperceut



*doux*  
la villaneoise Elle danse tant qu'il la regarde



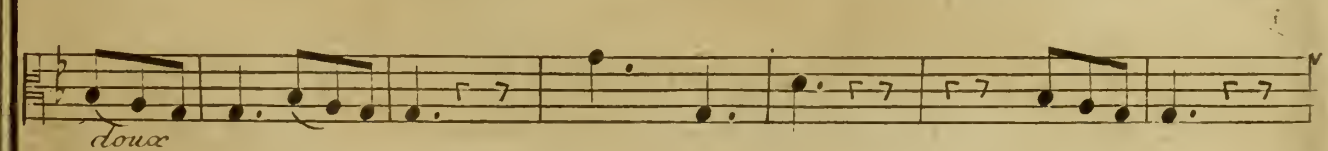
*Gai sans vitesse* *doux*  
*doux* Flutes Tous Flutes



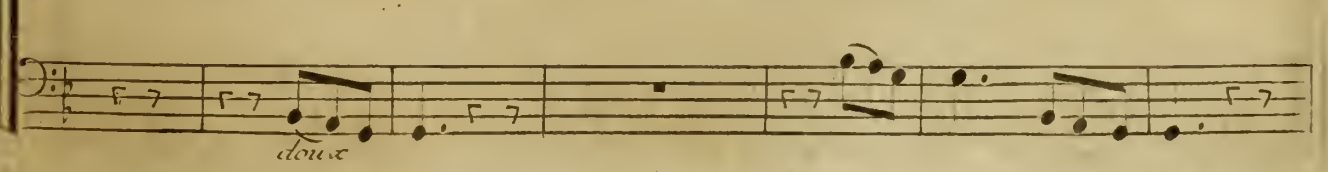
*doux* Flutes Tous *doux* Flutes



*doux*



*doux*





*aux*  
*tous* *Il lui offre une bourse* *Flutes* *tous* *Elle la refuse avec dédain* *très fort* *doux*

*Flutes*

*Bassons* *les Quintes* *très fort* *Bassons*

*les Quintes avec la Basse* *très fort*

*Flutes* *tous* *doux* *Flutes*

*Flutes* *doux* *Flutes*

*les Quintes* *très fort* *doux*

*les Quintes avec la Basse* *très fort* *doux*

*doux* *tous* *Flutes* *Gracieusement*

*tous* *Il lui présente un Collier* *fort orné*

*Flutes*

*3 FFC* *tous*

*Elle essaye le collier, et ainsi parée,*

*se regarde avec complaisance dans l'eau d'une fontaine*

*Tourne pour la suite*



*Entrée du Villageois*

This page contains a handwritten musical score for a piece titled "Entrée du Villageois" from a "Requie". The score is organized into five systems, each consisting of three staves. The first staff of each system is a treble clef staff, and the second and third staves are bass clef staves. The first system includes a tempo marking "2" and a dynamic marking "un". The second system includes a tempo marking "2" and a dynamic marking "arcta Bass". The third system includes a tempo marking "2" and a dynamic marking "arcta Bass". The fourth system includes a tempo marking "2" and a dynamic marking "arcta Bass". The fifth system includes a tempo marking "2" and a dynamic marking "arcta Bass". The notation includes various musical symbols such as notes, rests, and dynamic markings.

71

*la Villageoise voyant sa douleur, rend le Colier*

*Le Courtisan*

*doux*

*L'aperçoit et le menace*

*fort*

*doux*

*la Villageoise veut*

*doux*

*doux*

*fort*

*doux*

*fort*

*doux*

*fort*

*doux*

*fort*

*fort*

*doux*

*l'appaiser et fait signe au Villageois de s'en aller il n'en veut rien faire le Courtisan menace de le tuer*

*unis*

*doux*

*fort*

*fort*

*doux*

*fort*



72 *Lent**très Gav*

*Ils se joignent tous deux aux pieds du Courtois Il se rejoignent tous trois les Villageois de leur union*  
*Il se laisse toucher et les unit Et le Courtois de la bonne action qu'il a faite*

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, time signatures (3/4 and 2/4), notes, rests, and dynamic markings like 'Lent' and 'très Gav'. The lyrics are written in French and are placed between the first and second staves of the first system. The score is handwritten and shows signs of age, including some ink bleed-through and wear on the paper.

*doux* *fort*

*doux* *fort*

*doux* *fort*

Tout le chœur de danse achève la Pantomime



First system of musical notation, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings *doux* and *fort* are visible, indicating changes in volume or intensity. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat.

Second system of musical notation, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings *doux* and *fort* are visible, indicating changes in volume or intensity. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat.

Third system of musical notation, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings *doux* and *fort* are visible, indicating changes in volume or intensity. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat.

Handwritten musical score for a song, featuring multiple systems of staves with notes, rests, and lyrics in French. The score includes instrumental parts and vocal lines with lyrics.

*Le Devin*  
*Gai*  
 Il faut tous à l'en-fer aller et se jeter ne

*proprement*  
 puis sauter ainsi, Je dirai pour ma part une chanson nouvelle.

*tous Gai*  
 Il est une chanson de sa poche L'art à l'amour et ça va =



ra:bles et sans art l'amour sçait charmer, à la ville on est plus ai-

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves.

mable au Village on sçait mieux aimer ah! pour l'ordinaire

This system contains the next two staves of music, continuing the melody and bass line from the previous system.

L'amour ne sçait quere ce qu'il permet, & ce qu'il défend, C'est un En-

This system contains the next two staves of music.

Colin  
fant, C'est un Enfant, C'est un Enfant, cest un Enfant.

This system contains the next two staves of music. The name "Colin" is written above the upper staff, indicating a character's entrance or a specific part of the song.

Elle a d'autres con = plets; je la trouve assez belle.

This system contains the next two staves of music.

Colette  
d'un air empressé  
Voyons vou = ons Nous chan = te = rons aus = si nous

This system contains the next two staves of music. The name "Colette" is written above the upper staff. The lyrics include "d'un air empressé" and "Voyons vou = ons".

chan = te = rons aus = si

This system contains the final two staves of music on the page, ending with a double bar line.

*doux*

*avec la Basse*

*I ci de la simple na =*

*ture l'Amour suit la nai = ve té; en d'autres lieux de la pa =*

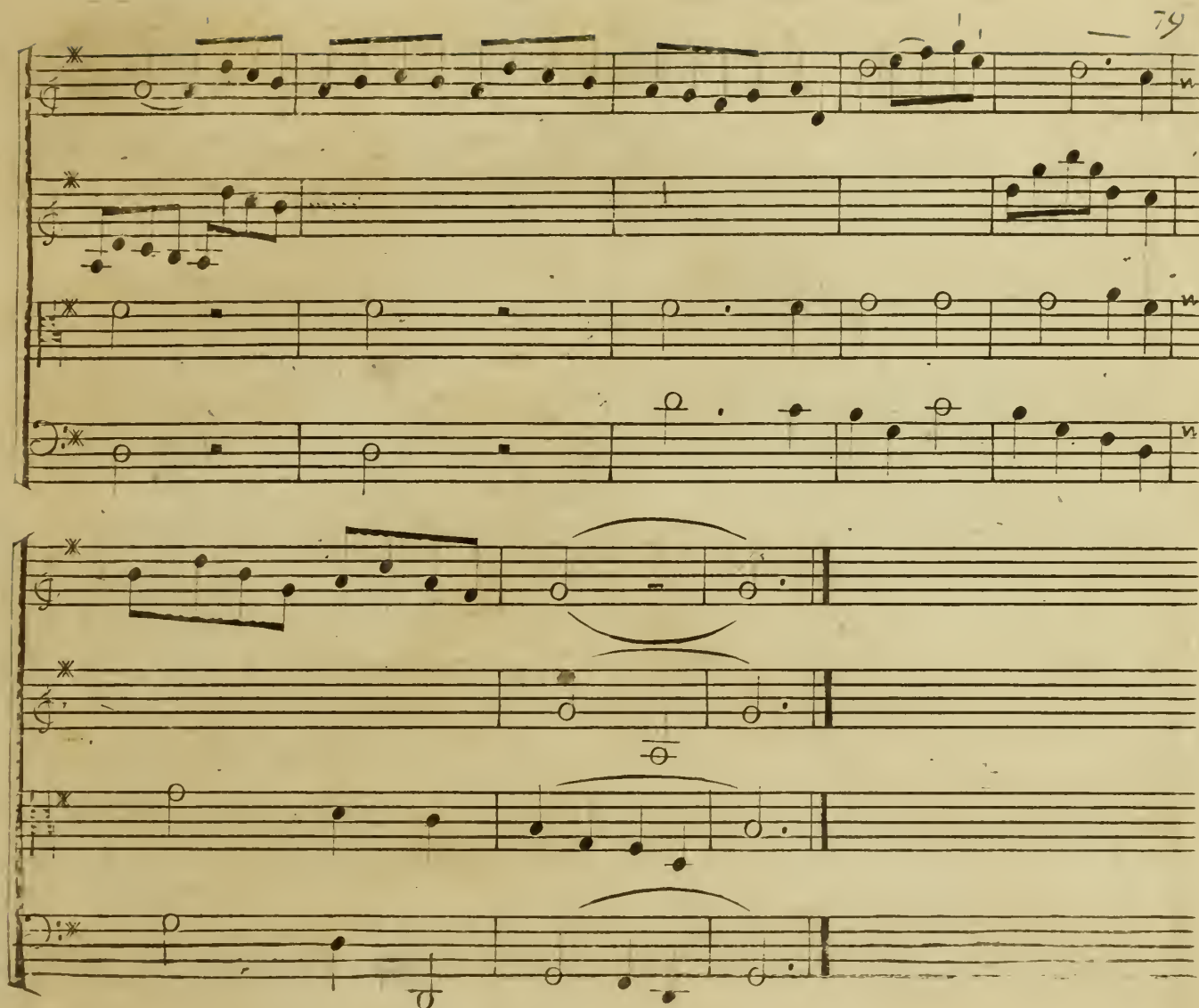
*très doux* *moins doux*

*très doux*

*rire il cherche l'éclat emprun = té. Ah pour l'ordinaire l'Amour ne se pa =*



*fort doux fort*  
*ouere ce qu'il permet ce qu'il défend c'est un enfant c'est un enfant*  
*Chœur*  
*C'est un Enfant c'est un enfant*  
*C'est un Enfant c'est un enfant*  
*C'est un Enfant c'est un enfant*  
*C'est un Enfant c'est un enfant*  
*Chœur*  
*Très Gai*  
*Air à Danser*



### 3<sup>e</sup>. Couplet

*Colin*

*Souvent une âme chérie  
Est celle d'un cœur ingenu :  
Souvent par la coquetterie  
Un cœur volage est retenu :  
Ah pour l'ordinaire  
L'Amour ne sait guère  
Ce qu'il permet, ce qu'il défend :  
C'est un Enfant, c'est un Enfant.*

*Chœur*

*C'est un Enfant, c'est un Enfant.*

*À la fin de chaque Couplet on reprend toujours l'air à danser  
dans un mouvement plus Gay.*



4.<sup>e</sup> Couplet.

Colette.

L'amour selon sa fantaisie  
 Ordonne et dispose de nous:  
 Ce Dieu permet la jalousie  
 Et ce Dieu punit les jaloux:  
 Ah pour l'ordinaire &c.

Chœur

C'est un Enfant, c'est un Enfant.

5.<sup>e</sup> Couplet.

Colin.

A voltiger de Belle en Belle  
 On perd souvent l'heureux instant:  
 Souvent un Berger trop fidelle  
 Est moins aimé qu'un inconstant.  
 Ah pour l'ordinaire &c.

6.<sup>e</sup> Couplet.

Colette.

A son Caprice on est en butte  
 Il veut les Ris il veut les pleurs  
 Par les . . . par les . . .

Colin. Il lui a dit &amp;c.

Par les rigueurs on le rebutte.

Colette.

on l'affaiblit par les faveurs

Ensemble

Ah pour l'ordinaire  
 L'amour ne sçait guere  
 Ce qu'il permet ce qu'il défend.  
 C'est un Enfant, C'est un Enfant.

Chœur

C'est un Enfant, C'est un Enfant.

Ariette

*A demi jeu tout au long.*

Colette

*Tempo Giusto*

This is a handwritten musical score on aged paper, featuring two main sections: 'Ariette' and 'Colette'. The 'Ariette' section at the top is marked 'A demi jeu tout au long.' and consists of a single melodic line in treble clef with a key signature of one flat and a common time signature. The 'Colette' section below it is marked 'Tempo Giusto' and is arranged in a grand staff with three systems of three staves each (treble, alto, and bass clefs). The notation is handwritten and includes various musical symbols such as notes, rests, accidentals, and dynamic markings like '+' and '\*'. The paper shows signs of age, including some staining and wear.



Handwritten musical score on aged paper, featuring multiple staves with musical notation and French lyrics. The score includes dynamic markings like "très doux" and "demi-jeu", and section markers like "Reprise".

*très doux* *demi-jeu*

*très doux* *demi-jeu*

*très doux*

*Reprise*

*Reprise*

*Avec l'Objet de mes A-mours, rien ne m'afflige tout m'en*

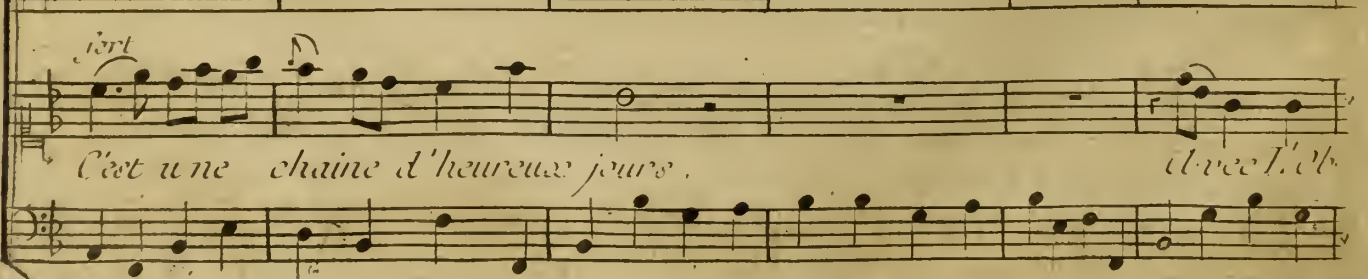
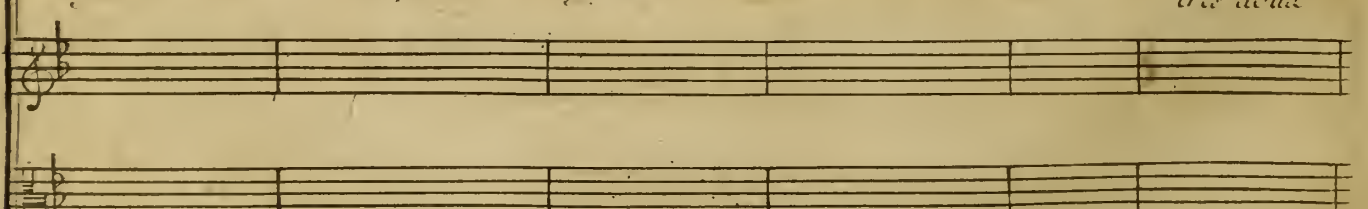
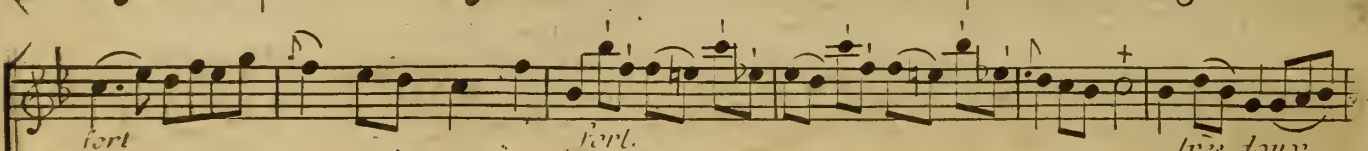
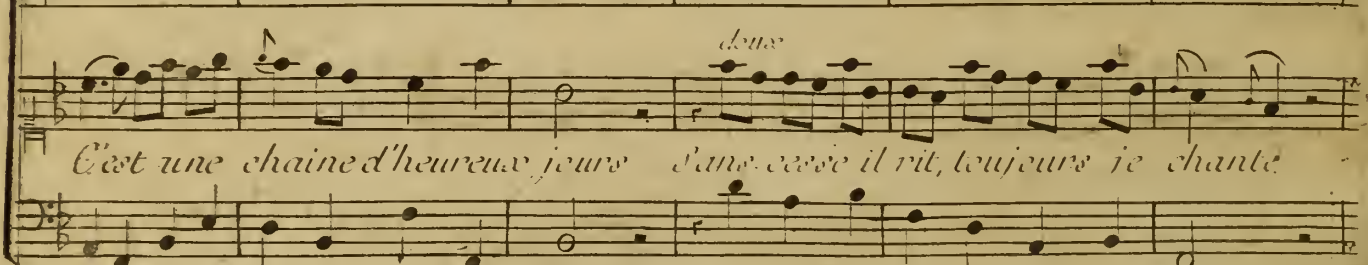
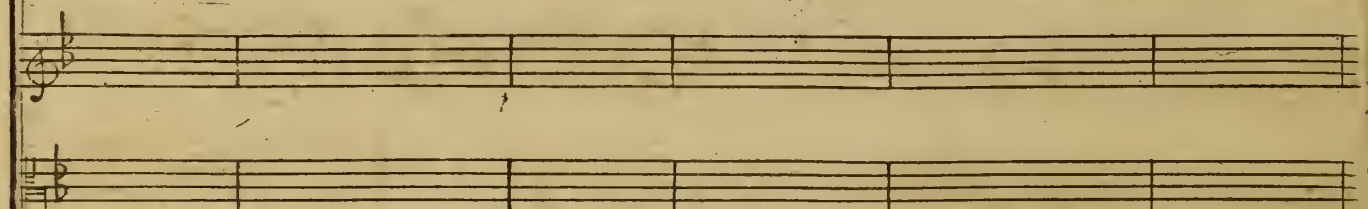
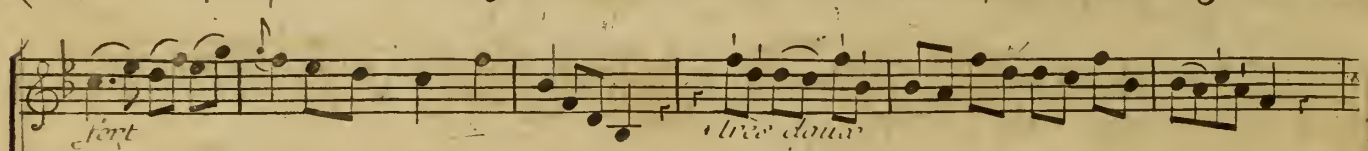
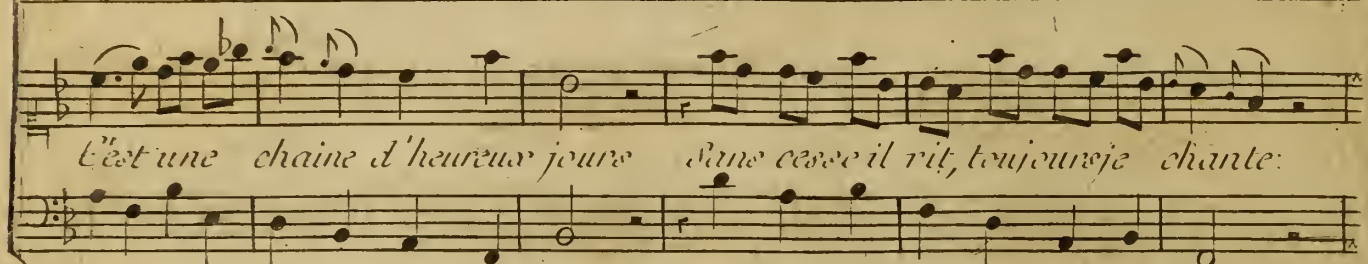
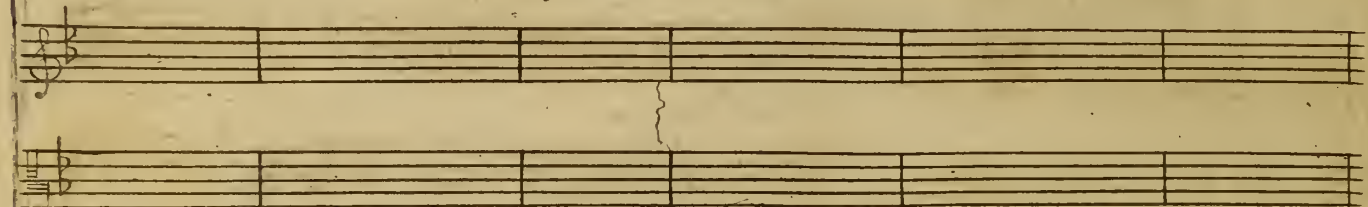
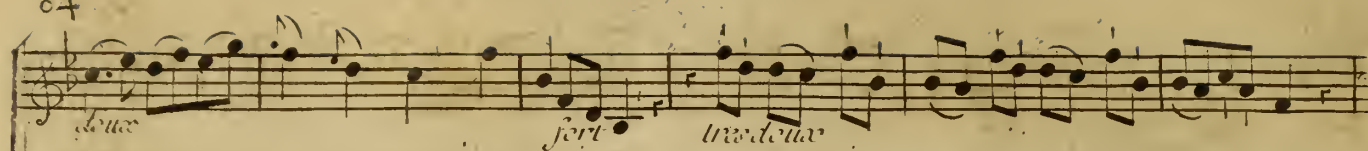
*fort Pia fort tres fort doux*

*chante, Sans cesse il rit, toujours je chante Sans cesse il rit, tou =*

*jours je chante C'est une chaine d'heureux jours.*

*C'est une chai ne,*





Je t'ai de mes Amours, rien ne m'a lié - je t'ai tout m'enchanté Sans cesse il :

*fort, très fort. deux*

rit, toujours je chante Sans cesse il rit, toujours je chante C'est

*fort deux*

une chaîne d'heureux jours C'est une chaîne d'heureux



Handwritten musical score for a song, featuring multiple staves with notes, rests, and lyrics. The score includes dynamic markings like "fort" and "très doux", and fingerings like "6", "5", "4", "6", "4x", "6", "4".

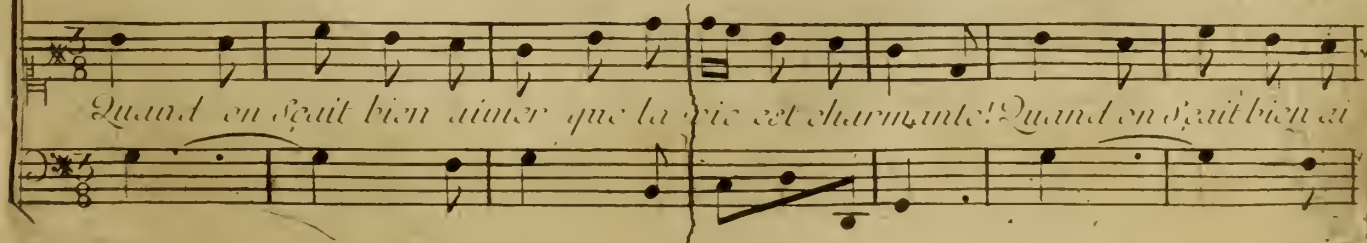
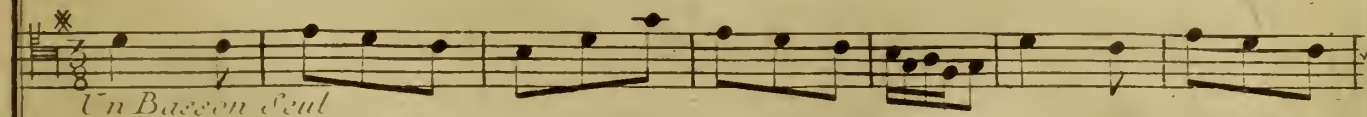
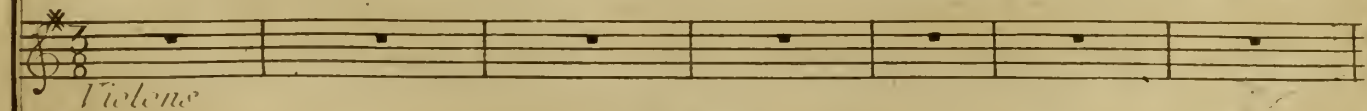
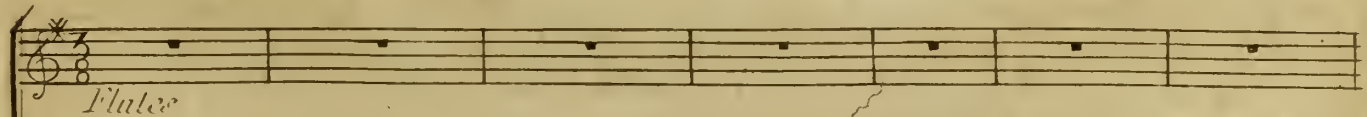
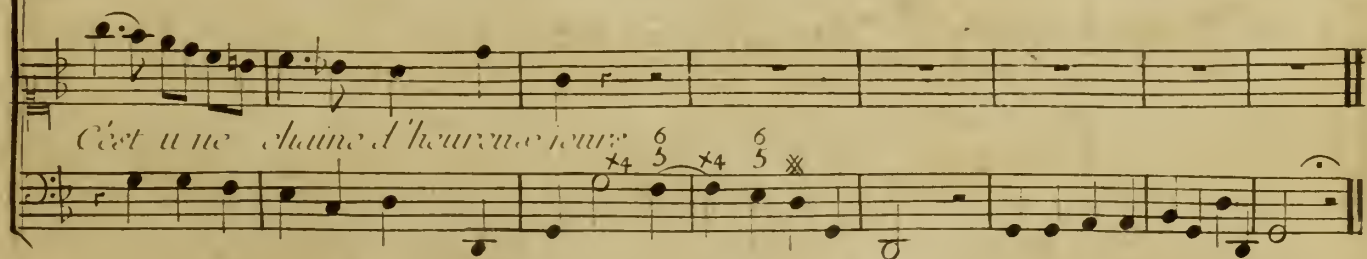
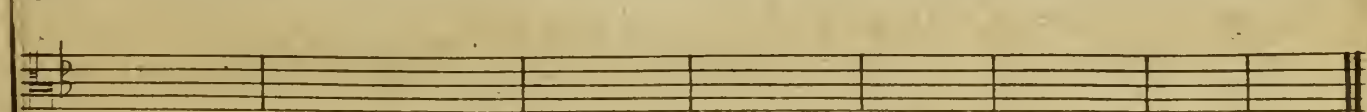
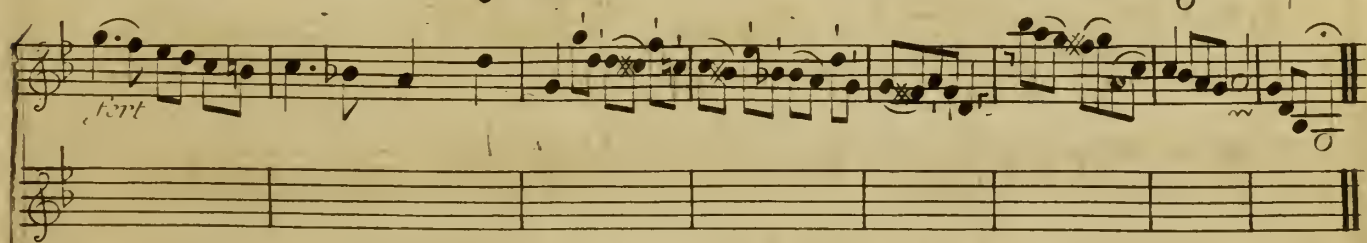
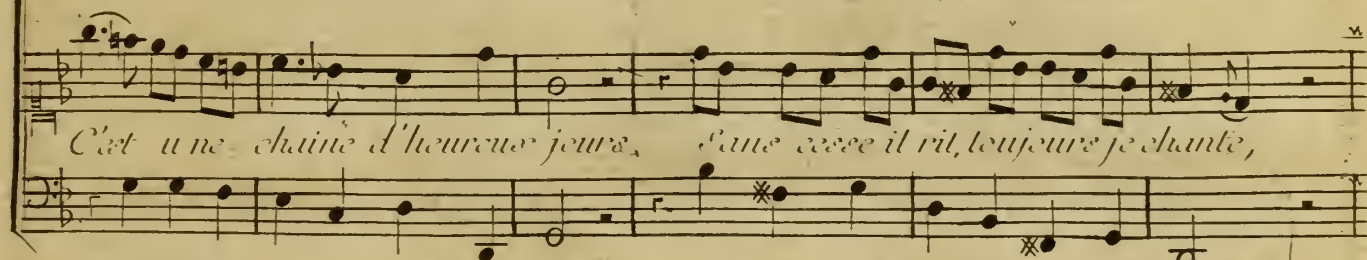
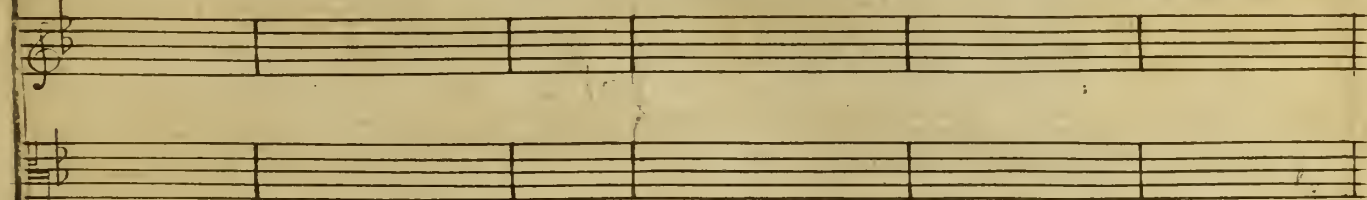
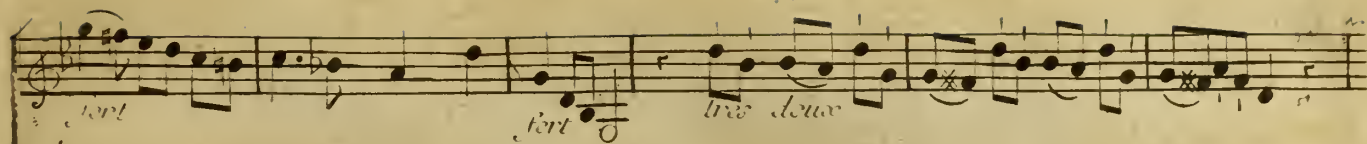
*fort*

*jours* ..... *C'est u-ne*

*chai* 6.....6.....6.....6.....4x.....6.....6.....

*fort* *très doux*

..... *ne C'est u-ne Chaine d'heureux jours, Sans cesse il rit, toujours je chante.*





mer que la vie est charman te Tel au mi lieu des fleurs qui brillent

avec la Voix

Bassons

Sur Son cours..... Un doux ruisseau = = coule et Serpente Un

avec la Basse

un Basson Seul

doux ruisseau cou..... le et Ser-pen-te Quand on Sçait bien aimer que la

Vie est charmante, Quand on sçait bien aimer que la vie est charmante.



*1<sup>er</sup> menuet*

*hautbois*

*tous*

*hautbois*

*tous*

*Bassons*

*tous*

*doux fort*

*hautbois*

*tous*

*hautbois*

*Bassons*

*tous*

The image shows a handwritten musical score for a piece titled "1<sup>er</sup> menuet". The score is written on ten staves, organized into five systems of two staves each. The first staff of each system is for the "hautbois" (oboe) and the second is for the "Bassons" (bassoons). The third staff of each system is for the "tous" (strings). The score includes various musical notations such as notes, rests, and dynamic markings like "doux fort". The handwriting is in ink on aged paper.

Flute part with markings *doux* and *fort*. Bassoon part.

2<sup>e</sup> Menuet

Woodwind parts labeled *haubois* and *Basson*.

Woodwind parts labeled *tous* and *les parties avec la Basse*.

Woodwind parts labeled *haubois unis* and *Bassons*. *Da Capo* markings.



92

hautbois

unus

haub.

Dacapo

On reprend le 1<sup>er</sup> Menuet

Dacapo

très gai

Allemande

fin

unus

les Quintes avec la Basse

1<sup>er</sup> Couplet

Le Rond

2<sup>e</sup> Couplet

Le Rond

tournez pour la suite

3<sup>e</sup> Couplet

le Rondeau

Minuet

1<sup>e</sup> Couplet

doux

doux

le Rondeau



*viol. doux*

*Colette*

Allons danser sous les Ormeaux, animez vous jeunes fillettes; allons dan-

*fort*

*Chœur*

ser sous les ormeaux, Galans prenez vos chalumeaux, allons danser sous les or-

*lento*

meaux animez vous jeunes fillettes; allons danser sous les Ormeaux, Galâ pre-

*1<sup>er</sup>*

*doux*

*fin*

*Colette*

nez vos chalumeaux; Repetons mille chansonnettes et pour avoir le cœur joyeux Dan-

*très fort doux unison.*

*On ne va pas avec nos amoureux, mais n'y restons jamais. Ceulettes allons danser* *da capo*

*fort doux*

2<sup>e</sup> Couplet

*Celette*

*à la ville on fait bien plus de fracas, mais sont ils au point de leur ébat.*

*Toujours contents, Toujours chantans. Plaisant sans art. Beauté sans*

*l'ard, Tous leurs concerts valent de nos Muscles, allons danser. &c. Da capo*

*F. v.*



96. *Ariette ajoutée au Devin du Village*  
PAR M<sup>r</sup>. PHILIDOR.

CHANTÉE DEVANT LEURS MAJESTÉS

Par M<sup>r</sup>. Caillot, le mecredy 9. Mars 1763.

Chez Le clerc M<sup>d</sup>. rue S.<sup>t</sup> Honoré près la rue des Prouvaires à S.<sup>te</sup> Cecile.  
Prix. 1<sup>th</sup>. 4<sup>c</sup>.

*Hautbois* *Moderato*

*Violino 1.<sup>o</sup>* *Piano*

*Violino 2.<sup>o</sup>*

*Corni*

*Alto cal la*  
*Basso*

Au, Dieu qui vous en chaî = = = =

= ne amans offrés vos vœux que vos transports é cla = tent dans nos

*poco for.* *for*

fê = tes écla = = = = = = = = = = tent dans nos fê =

*P<sup>o</sup>*

*P<sup>o</sup>*

*p<sup>e</sup>*

= tes que sa flamme ani = me nos jeux vo = tre bon heur a =



= joute à ses conquêtes que sa flam = = = = =

*P.º* *cresc* *P.º*

me, que sa flam = = = = = me a

ni me nos jeux que vos transports a joute à ses con- que- tes à ses con- que- tes

*p* *poco for* *F<sup>mo</sup>* *Fine*



*Andante*

Cet enfant qui couronne à son gré nos ardeurs, a le grand art de

*Alto*

lire dans nos cœurs blesse que rit intimide rassu- - re il

a pour nous charmer mil = le moyens di vers , cet en chanteur

col Basso

Da capo

de l'u ni vers sçait les se = crets de la na tu = re

Fin





# LA DOT DE SUZETTE

Opera en un Acte

Paroles du C.<sup>n</sup> Dejeaux

Musique

## DE BOIELDIEU

Représentée pour la première fois au Théâtre de l'Opéra-comique National  
Rue Favart, le 19 Fructidor, l'An 5.

Prix 24<sup>th</sup>.

à Paris

Chez COCHET, à la Muse du Jour, au Magasin de Musique et d'Instruments, Rue neuve  
S<sup>t</sup> Marc, N<sup>o</sup> 304 Chez l'Epicier, au 1.<sup>er</sup> et passage Faudéau, N<sup>o</sup> 23.

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Écrit par Ribière.

*Cochet*





OUVERTURE

All<sup>o</sup> con molto

1

Corni  
Flutes  
Oboi  
Clarini  
Fagotti  
Vv.  
Alto.  
Tromboni.  
Basso.

A page of handwritten musical notation, likely a score for a string quartet. The page contains ten staves of music, arranged in five systems of two staves each. The notation includes various note values (eighths, sixteens, and dotted notes), rests, and dynamic markings such as 'ff' (fortissimo) and 'pizz.' (pizzicato). The key signature is one sharp (F#), and the time signature is 2/4. The handwriting is in dark ink on aged, slightly yellowed paper. The music appears to be a single melodic line, possibly for a violin or flute, with some staves showing sustained notes and others showing more active passages. The overall style is that of a 19th-century manuscript.



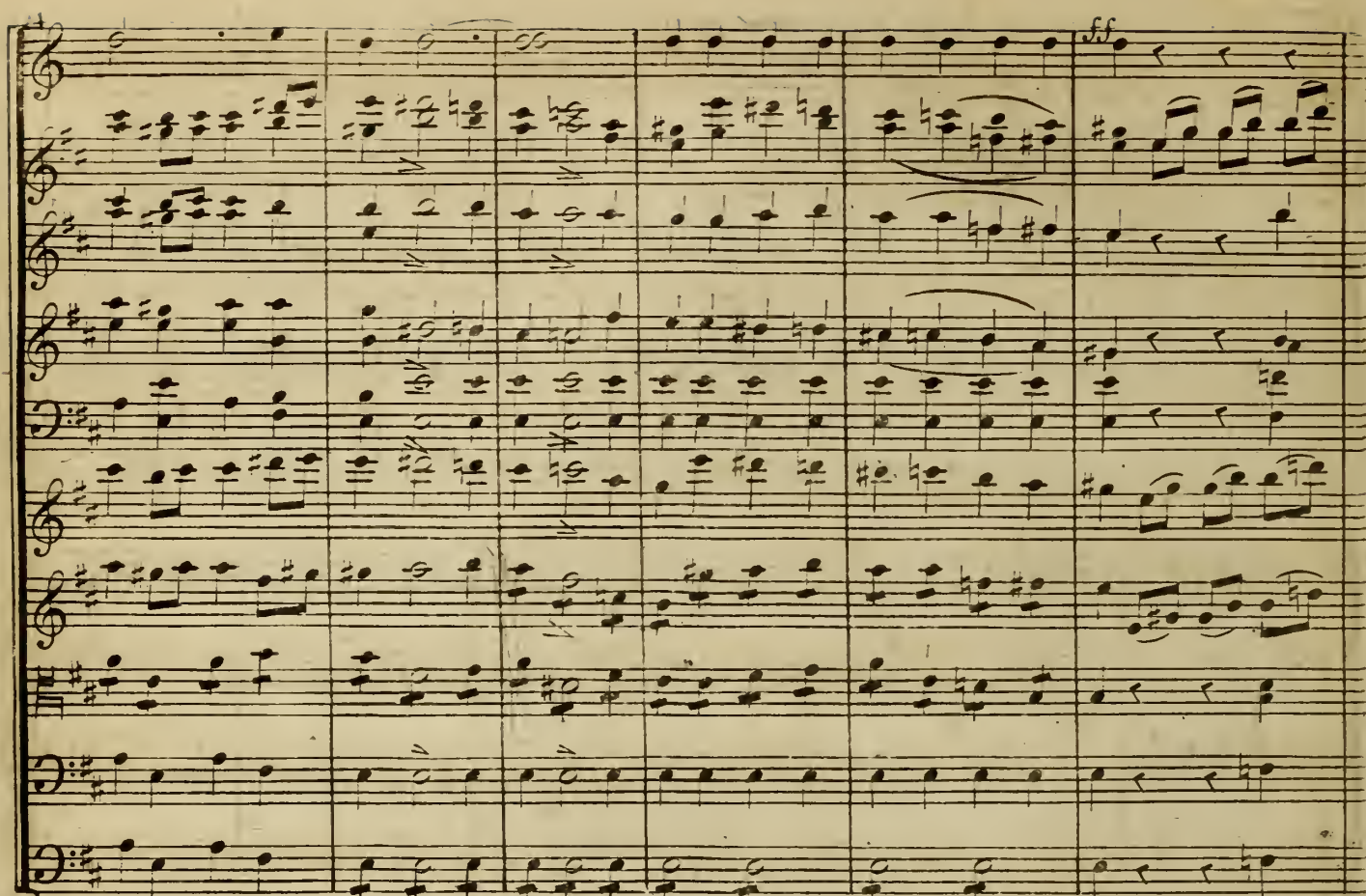
Handwritten musical score for "Lied der Nachtigall" by Franz Schubert, Op. 148, No. 1. The score is for voice and piano, in G major and 3/4 time. It consists of 12 measures. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The score is written on aged paper with ink.



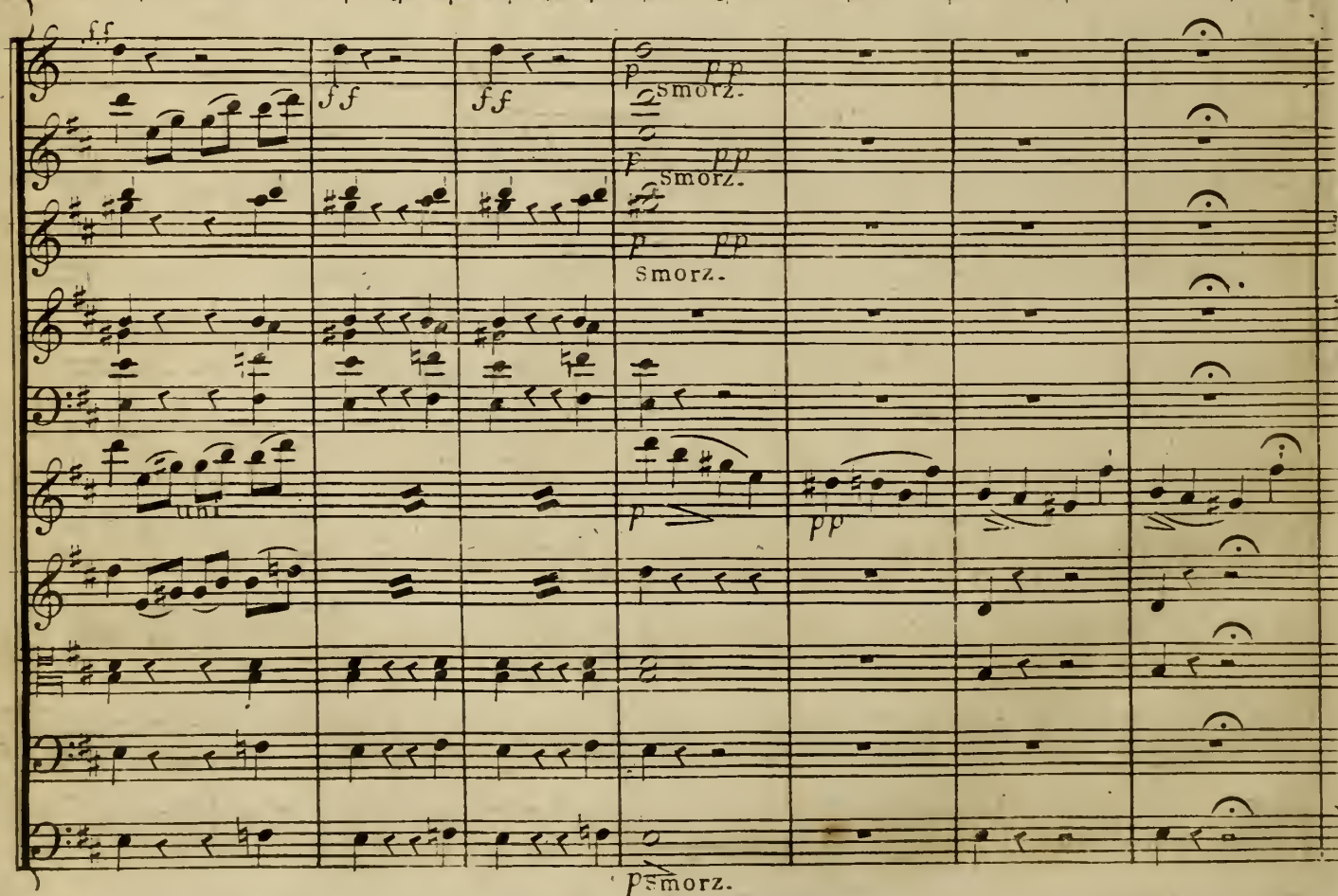
The first system of the musical score consists of five measures. It features a complex texture with multiple staves. The top four staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with a key signature of two sharps. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is dense, with many beamed notes and accidentals.

The second system of the musical score consists of five measures. It continues the complex texture from the first system. The top four staves are in treble clef with a key signature of two sharps. The bottom two staves are in bass clef with a key signature of two sharps. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is dense, with many beamed notes and accidentals. The word "col flauti" is written in the first measure of the second system, indicating a change in instrumentation.





First system of a musical score, consisting of ten staves. The top staff is a single melodic line in treble clef, marked with a forte (*ff*) dynamic. The remaining nine staves are arranged in pairs (treble and bass clef), representing a piano accompaniment. The music features complex chordal textures and melodic lines with various ornaments and slurs.



Second system of the musical score, also consisting of ten staves. The top staff continues the melodic line, featuring a crescendo leading to a fortissimo (*ff*) dynamic, followed by a section marked *p* *smorz.* (piano, fading). The piano accompaniment staves show a variety of textures, including a section marked *uni* (unison) and a section marked *p* *smorz.* (piano, fading). The system concludes with a final section marked *pp* (pianissimo).



clarini

Two staves of musical notation for Clarinets. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some trills marked 'tr'.

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some trills marked 'tr'.

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some trills marked 'tr'. The top staff is labeled 'flute solo' and the bottom staff is labeled 'lute'. The bottom staff also has a 'fp' marking.



The first system of the musical score, measures 1-6. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings *p* and *f* are present in the fifth measure of the bottom two staves.

The second system of the musical score, measures 7-12. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings *pp*, *p*, and *f* are present. The word "Clarini" is written above the top staff in measure 8.

The third system of the musical score, measures 13-18. It features a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings *tr* and *p* are present. The word "fagotti" is written above the top staff in measure 14. The word "Viol." is written above the bottom staff in measure 17. The letters "C. B." are written below the bottom staff in measure 18.

The first system of musical notation consists of six measures. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is written on five staves, with a key signature of one sharp (F#) and a common time signature (C). The first measure begins with a double bar line and a fermata over a half note. The subsequent measures contain more complex rhythmic figures, with some measures featuring multiple beams and slurs.

The second system of musical notation consists of six measures, continuing from the first system. Measures 7 and 8 are mostly rests, with some notes appearing in the lower staves. Measures 9 through 12 feature a prominent *ff* (fortissimo) dynamic marking. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The key signature remains one sharp (F#), and the time signature is common time (C). The system concludes with a double bar line and a fermata over a half note in the final measure.



col 1<sup>o</sup> viol

This system contains measures 1 through 5 of the score. It features a vocal line at the top, followed by a woodwind section (flutes and oboes), a string section (violins and violas), and a lower woodwind section (clarinets and bassoons). The music is in a key with two sharps (F# and C#) and a common time signature. The notation includes various note values, rests, and dynamic markings.

col flauti

This system contains measures 6 through 10 of the score. It continues the musical themes from the first system. The woodwind section (flutes and oboes) is prominently featured with rapid sixteenth-note passages. The string section provides a steady accompaniment. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The notation is dense with many beamed notes and rests.



This image shows a handwritten musical score on two systems of staves. The notation is in a historical style, featuring treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The first system consists of ten staves, with the first five staves grouped by a brace on the left. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo). The second system also consists of ten staves, with the first five staves grouped by a brace. The handwriting is clear and legible, and the paper shows signs of age, including some staining and wear at the edges.



Handwritten musical score for a symphony orchestra, page 10. The score is written on 18 staves, organized into three systems of six staves each. The key signature is one sharp (F#). The first system includes staves for Violon Soli (violin and viola), Fagotti (bassoon), and Clarinette (clarinet). The second system includes staves for Violon Soli, Fagotti, and Clarinette. The third system includes staves for Violon Soli, Fagotti, and Clarinette. The score features various musical notations including notes, rests, and dynamic markings such as *pp*, *p*, *f*, *ppp*, and crescendos (*cres*).

Violon Soli

fagotti

clarinette

*pp*

*p*

*f*

*ppp*

*cres*

*poco f*

*ppp*

Handwritten musical score for a symphony, page 11. The score is written on ten staves, organized into five systems of two staves each. The key signature is D major (two sharps). The first system includes parts for Flutes (flutes seule), Horns (haubseule), Clarinet (clar seule), and Bassoon (basson). The second system continues the orchestration. The third system includes a Violoncello (violoncelle) part. The fourth and fifth systems continue the orchestration. The score is written in a historical style with various musical notations including notes, rests, and dynamic markings like ppp, pp, and fp.



This page of musical notation, numbered 12, contains ten staves of music. The notation is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The staves are arranged in a system with five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *cres* (crescendo), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *sf* (sforzando). The notation also includes articulation marks such as slurs and accents. The music is written in a style that suggests a 19th-century manuscript.

The first staff begins with a *cres* marking and a *f* dynamic. The second staff begins with a *f* dynamic and a *ff* dynamic. The third staff begins with a *cres* marking and a *pp* dynamic. The fourth staff begins with a *f* dynamic and a *ff* dynamic. The fifth staff begins with a *cres* marking and a *f* dynamic. The sixth staff begins with a *f* dynamic and a *ff* dynamic. The seventh staff begins with a *cres* marking and a *f* dynamic. The eighth staff begins with a *cres* marking and a *f* dynamic. The ninth staff begins with a *cres* marking and a *f* dynamic. The tenth staff begins with a *cres* marking and a *f* dynamic.

8ª in alta

*ff* *ff* *p* *p* *p* *p* *ff* *ff*

The musical score consists of ten staves. The first staff begins with a forte (*ff*) dynamic marking. The second staff includes the instruction '8ª in alta' above the first measure. The third and fourth staves feature a crescendo leading to a piano (*p*) dynamic. The fifth staff starts with a piano (*p*) dynamic. The sixth and seventh staves continue the melodic and harmonic development. The eighth and ninth staves show a return to a forte (*ff*) dynamic. The tenth staff concludes the page with a forte (*ff*) dynamic marking.



The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, starting with a *p* (piano) dynamic marking. The second staff is a bass clef with a key signature of one sharp (F#), containing a series of eighth notes. The third staff is a treble clef with a key signature of one sharp (F#), containing a series of eighth notes with trills marked *tr*. The fourth staff is a treble clef with a key signature of one sharp (F#), containing a series of eighth notes with a *p* (piano) dynamic marking. The fifth staff is a bass clef with a key signature of one sharp (F#), containing a series of eighth notes.

The second system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#), containing a series of eighth notes. The second staff is a bass clef with a key signature of one sharp (F#), containing a series of eighth notes. The third staff is a treble clef with a key signature of one sharp (F#), containing a series of eighth notes. The fourth staff is a treble clef with a key signature of one sharp (F#), containing a series of eighth notes. The fifth staff is a bass clef with a key signature of one sharp (F#), containing a series of eighth notes.

The third system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#), containing a series of eighth notes. The second staff is a bass clef with a key signature of one sharp (F#), containing a series of eighth notes. The third staff is a treble clef with a key signature of one sharp (F#), containing a series of eighth notes. The fourth staff is a treble clef with a key signature of one sharp (F#), containing a series of eighth notes. The fifth staff is a bass clef with a key signature of one sharp (F#), containing a series of eighth notes. The word *fagotto* is written above the second staff in the third system.

Handwritten musical score, first system. The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system contains the following elements:

- Staff 1: Treble clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 2: Treble clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 3: Treble clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 4: Bass clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 5: Treble clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 6: Treble clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 7: Bass clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 8: Treble clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 9: Treble clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 10: Bass clef, key signature of one sharp. Contains a series of notes and rests.

Dynamic markings include *p* (piano) and *f* (forte) in the first system.

Handwritten musical score, second system. The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The second system contains the following elements:

- Staff 1: Treble clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 2: Treble clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 3: Treble clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 4: Bass clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 5: Treble clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 6: Treble clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 7: Bass clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 8: Treble clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 9: Treble clef, key signature of one sharp. Contains a series of notes and rests.
- Staff 10: Bass clef, key signature of one sharp. Contains a series of notes and rests.

Dynamic markings include *p* (piano) and *f* (forte) in the second system.

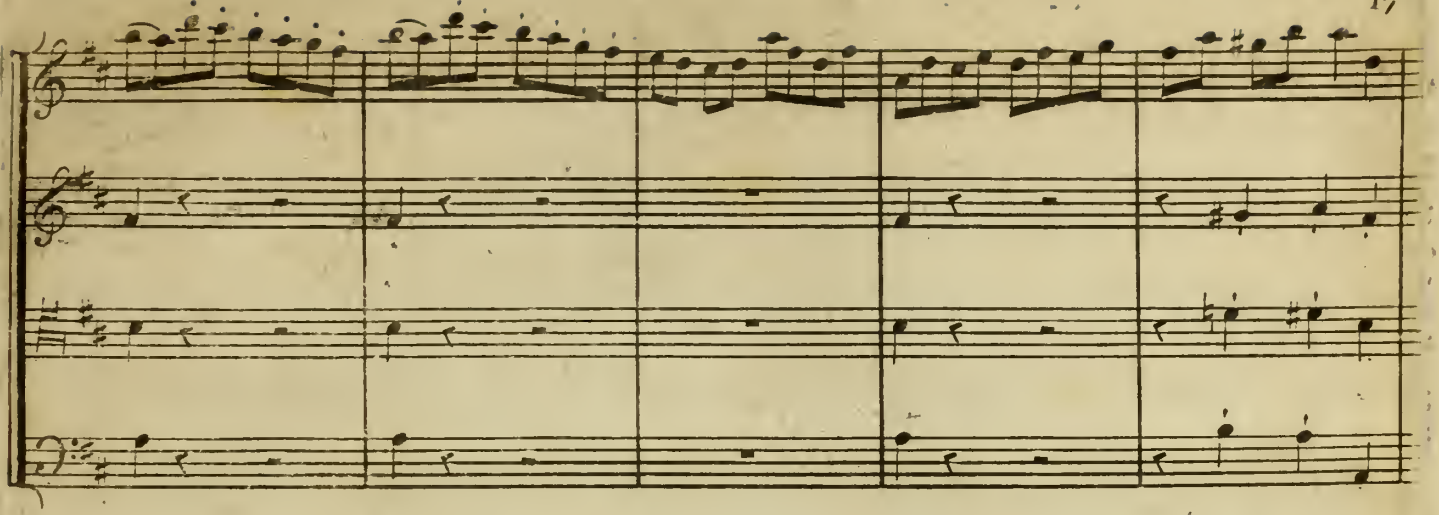


## Clarinettes

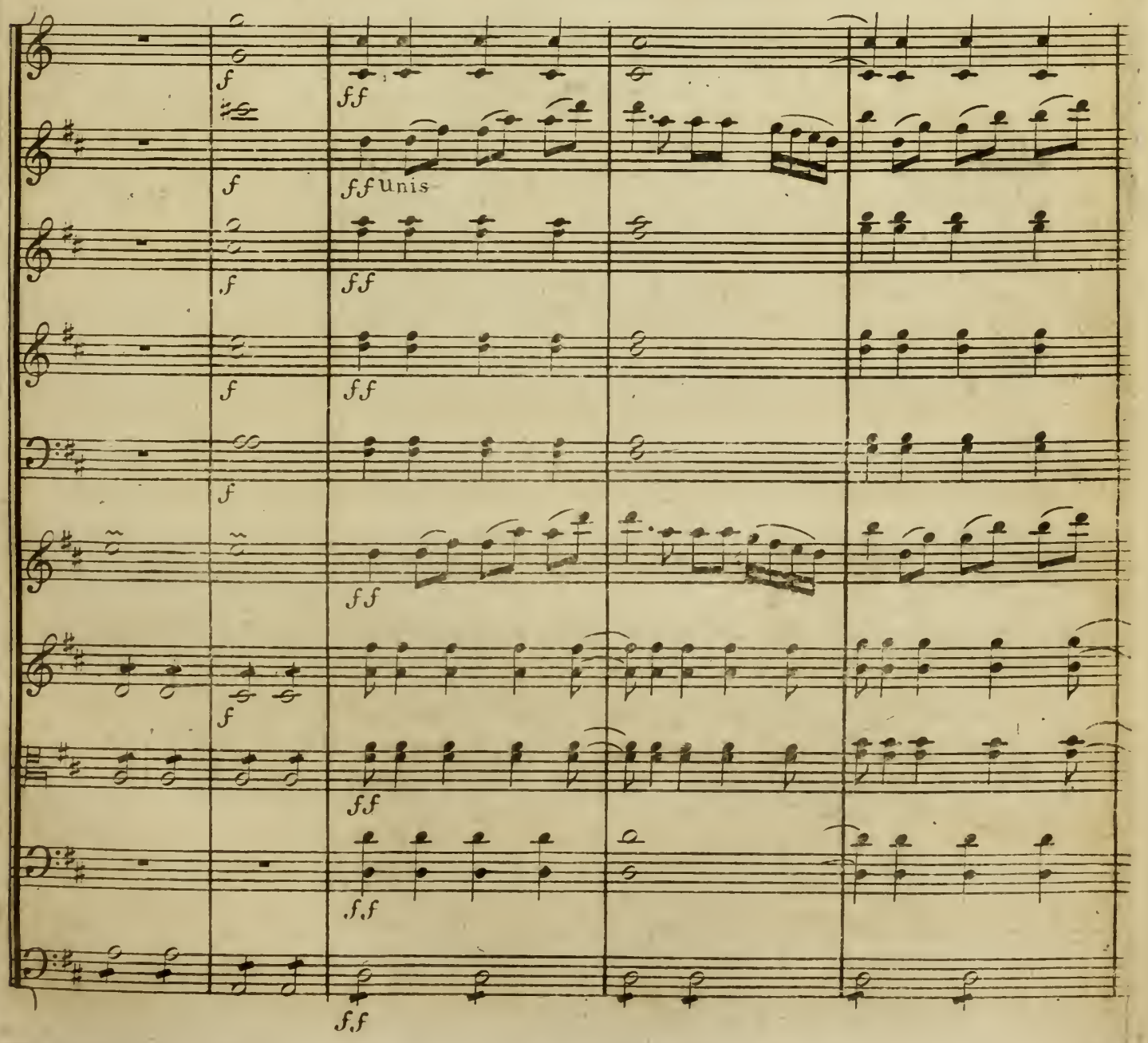
First system of musical notation for Clarinettes, measures 1-4. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and a trill (tr) in the second staff, measure 4.

Second system of musical notation, measures 5-8. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and a trill (tr) in the second staff, measure 5. The label "Viol." is written above the fourth staff, measure 6, and "C.B." is written below the fifth staff, measure 6.

Third system of musical notation, measures 9-12. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and a trill (tr) in the second staff, measure 9.

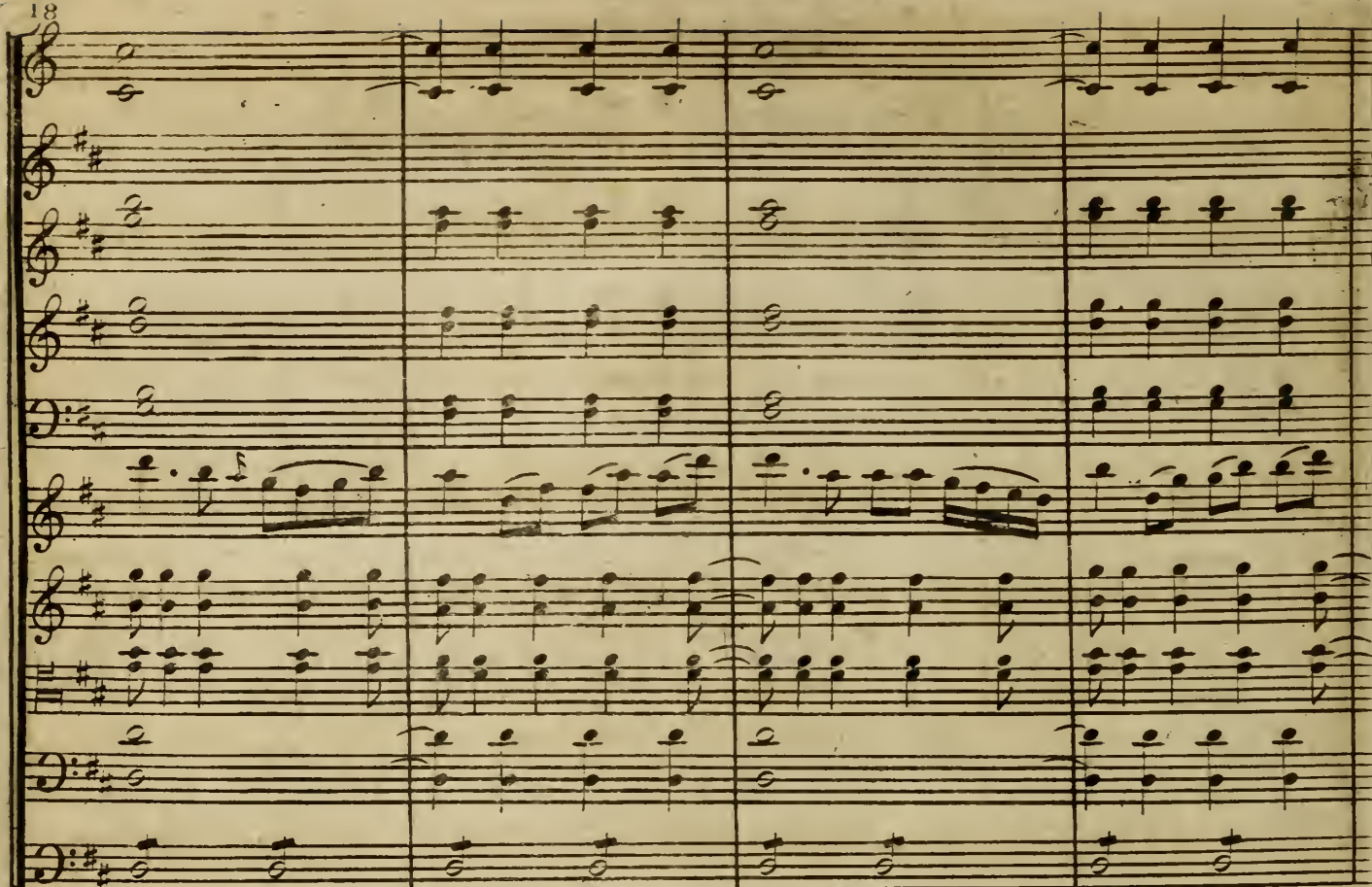


First system of musical notation, measures 1-5. The system consists of four staves. The top staff features a complex melodic line with many beamed sixteenth notes. The lower staves provide harmonic support with various note values and rests.

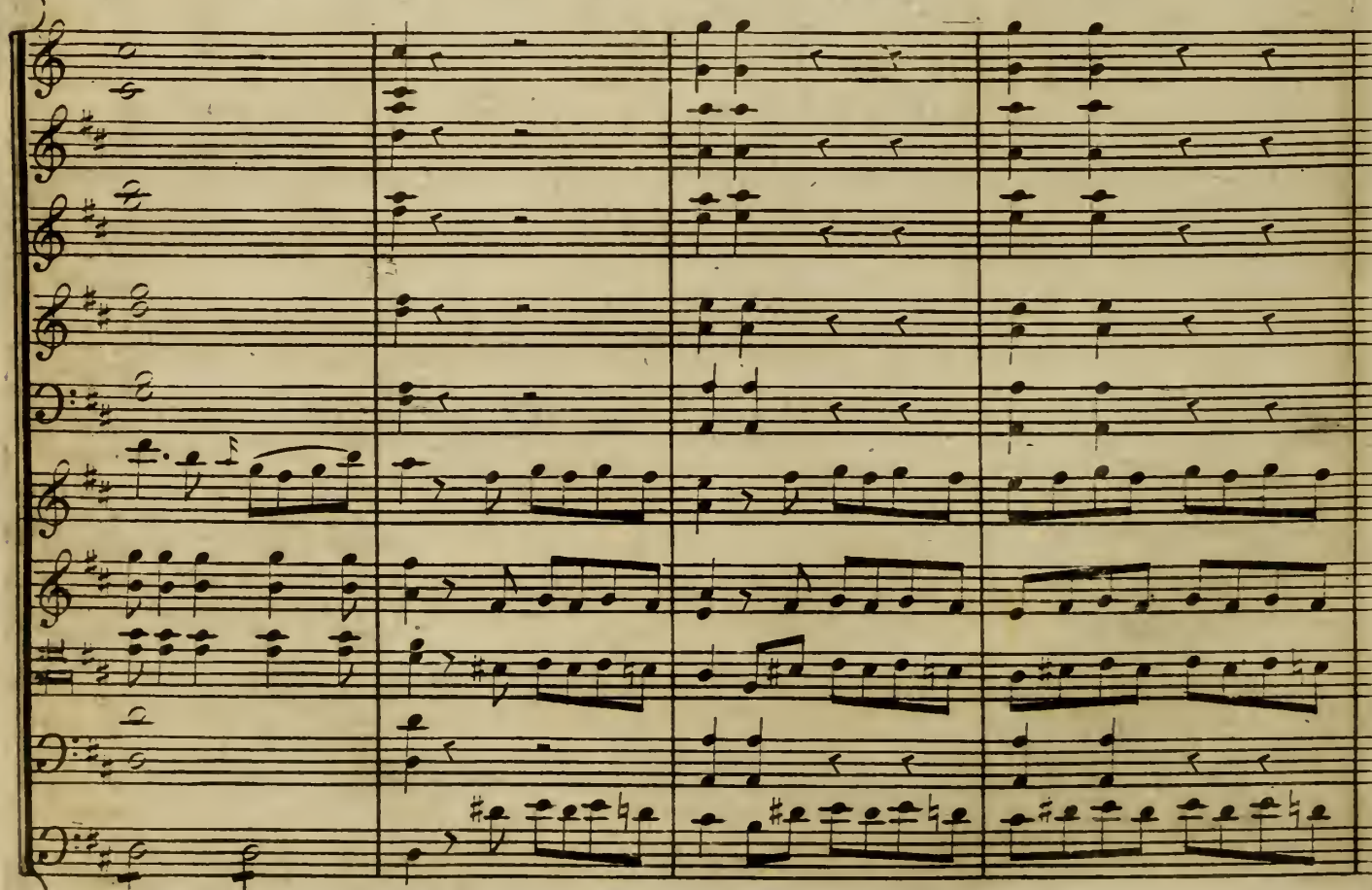


Second system of musical notation, measures 6-10. This system includes dynamic markings such as *f*, *ff*, and *ff unis*. The notation is dense, with many beamed notes and rests across all staves. The bottom staff has a *ff* marking at the beginning of measure 7.



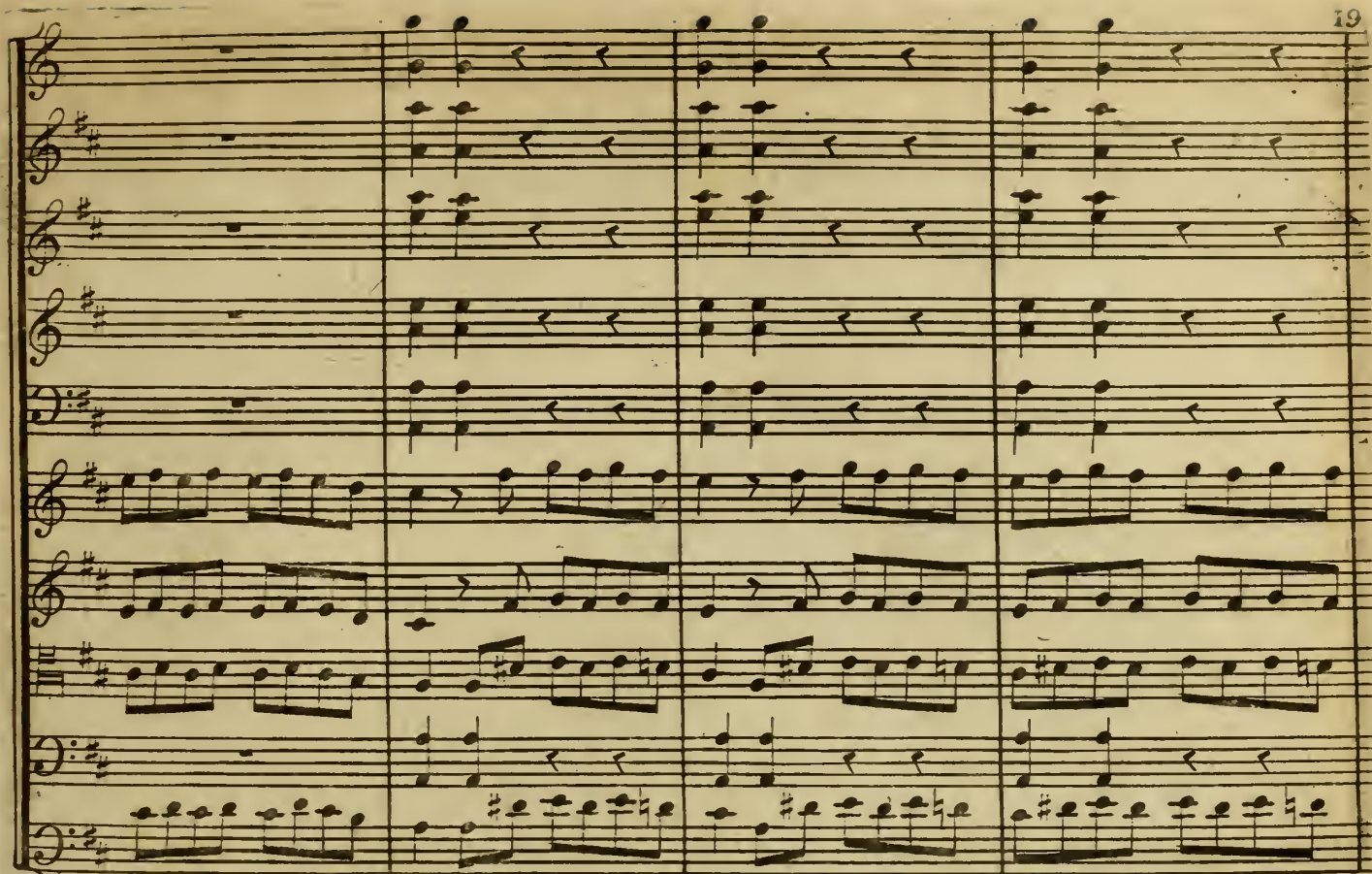


Handwritten musical score system 1, consisting of ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The system is divided into four measures by vertical bar lines.

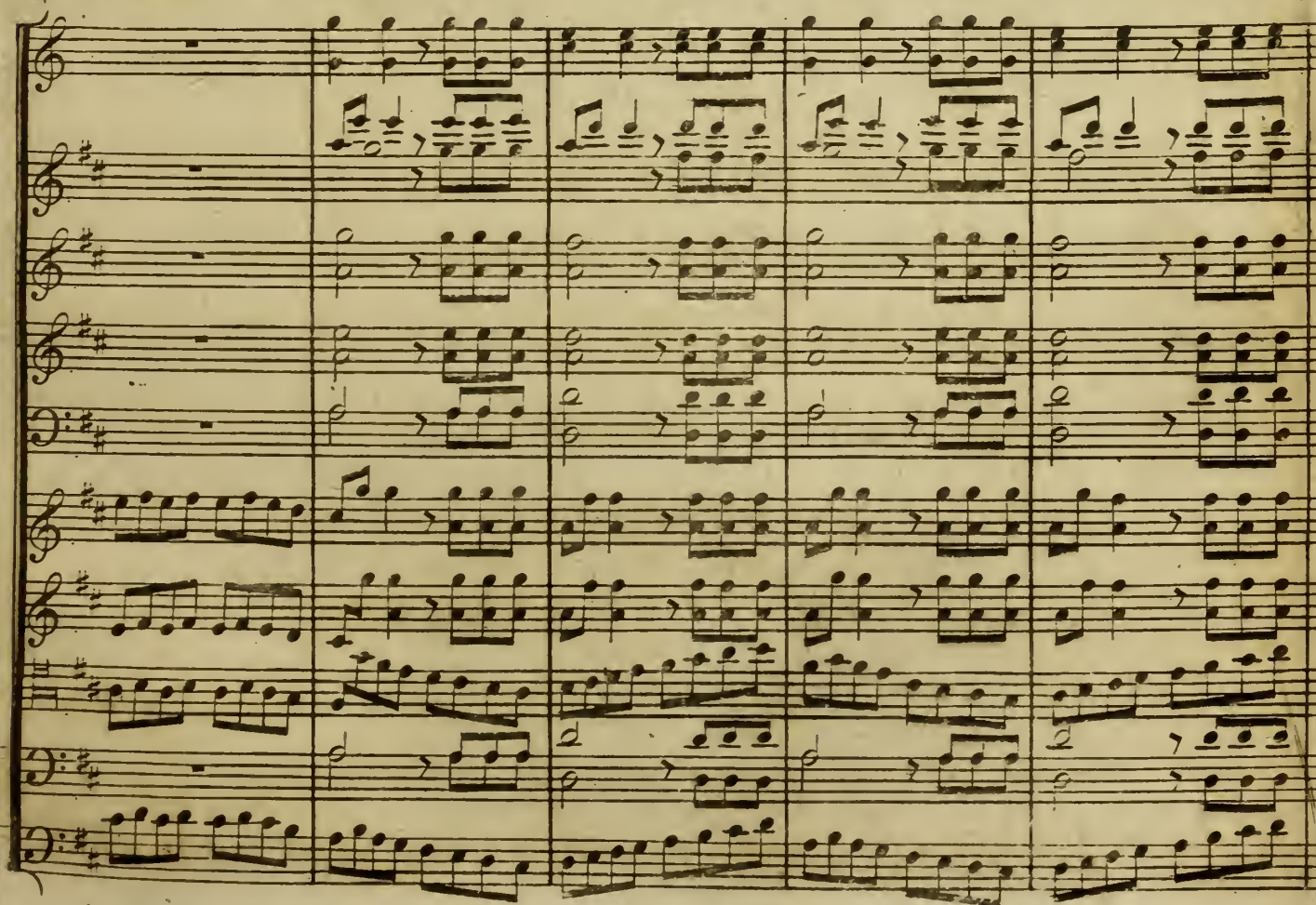


Handwritten musical score system 2, continuing the piece from the first system. It also consists of ten staves with the same musical notation and structure. The system is divided into four measures by vertical bar lines.



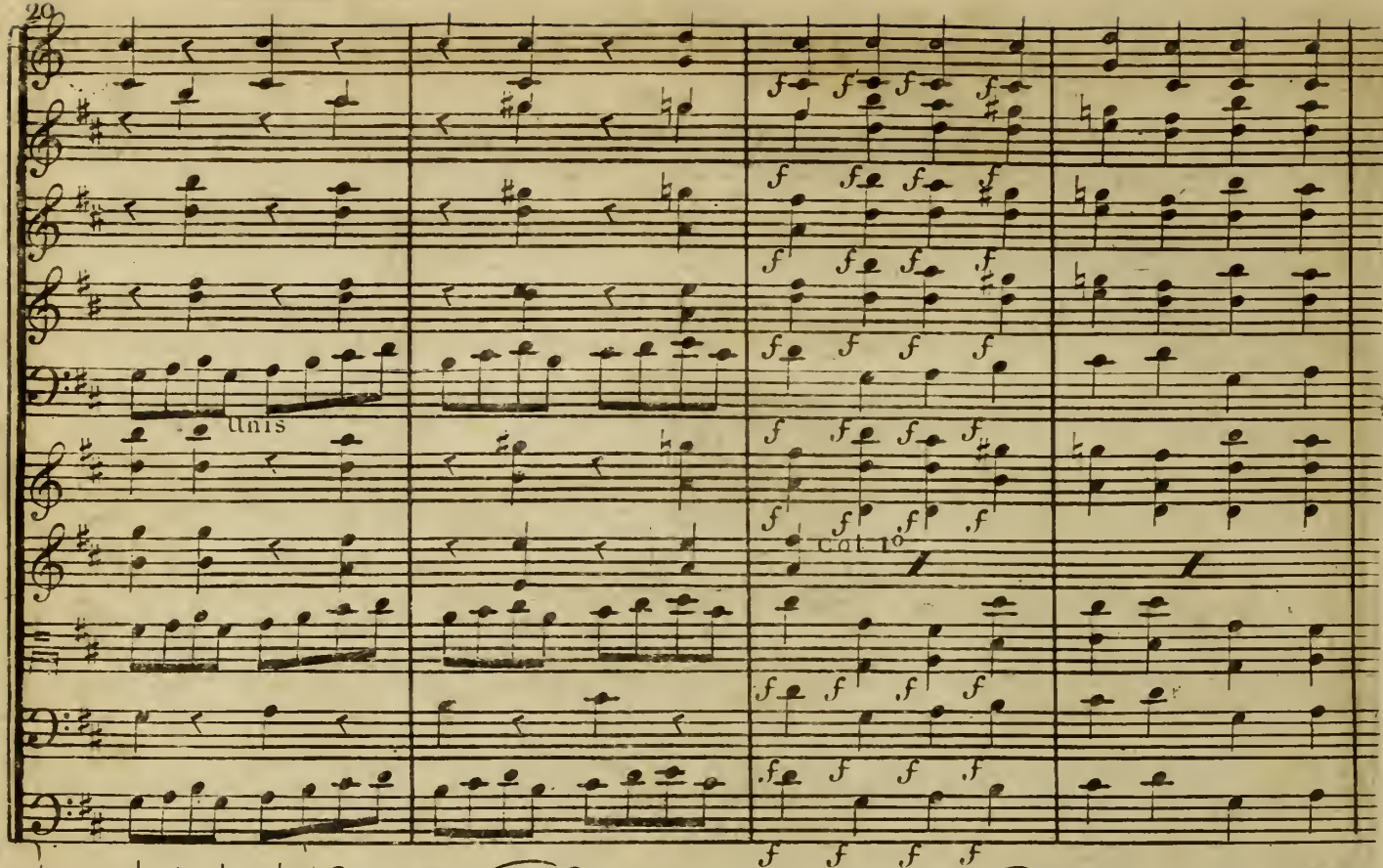


System 1 of a musical score, featuring ten staves. The first four staves are in treble clef with a key signature of two sharps (F# and C#). The fifth staff is in bass clef with a key signature of two sharps. The sixth and seventh staves are in treble clef with a key signature of two sharps. The eighth and ninth staves are in bass clef with a key signature of two sharps. The tenth staff is in bass clef with a key signature of two sharps. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

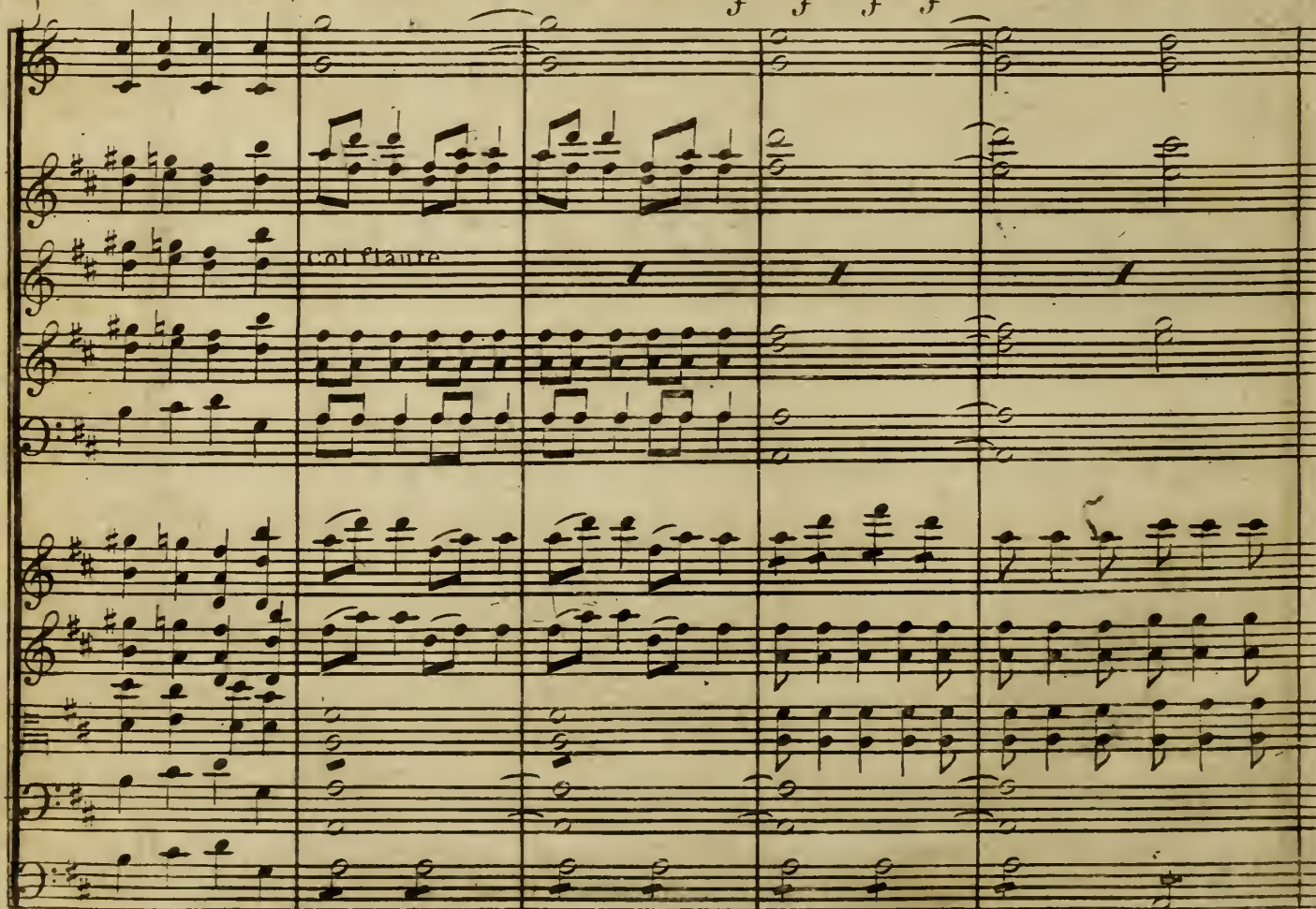


System 2 of a musical score, featuring ten staves. The first four staves are in treble clef with a key signature of two sharps (F# and C#). The fifth staff is in bass clef with a key signature of two sharps. The sixth and seventh staves are in treble clef with a key signature of two sharps. The eighth and ninth staves are in bass clef with a key signature of two sharps. The tenth staff is in bass clef with a key signature of two sharps. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.





First system of a musical score, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has two sharps (F# and C#). The first staff has a '2' above it. The fifth staff has the word 'unis' written above it. The sixth staff has 'col 10' written above it. The eighth staff has 'f f f f' written below it. The system concludes with a double bar line.



Second system of a musical score, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has two sharps (F# and C#). The second staff has the word 'col flauto' written above it. The system concludes with a double bar line.



This page of a handwritten musical score, numbered 21 in the top right corner, contains two systems of staves. The notation is in a historical style, likely from the 18th or 19th century, and is written in a key with two sharps (F# and C#).

The first system consists of ten staves. The top four staves appear to be vocal or melodic parts, featuring notes with stems and beams. The bottom six staves are likely for keyboard or lute accompaniment, showing a more complex texture with many beamed sixteenth or thirty-second notes. Dynamic markings *ff* (fortissimo) are present below the bottom staves of this system.

The second system also consists of ten staves, continuing the musical composition. It features similar notation to the first system, with a dense texture in the lower staves. The page concludes with a double bar line at the end of the second system.



All<sup>o</sup> non troppoSCENE 1<sup>re</sup> Depréval.

Oboi.

Clarini.

Corni in  
Ré.

W.

Alto.

Depréval.

Basso.

De puis que je suis o - pu - lent je suis un homme d'im - por - tan - ce

pp

segue

a l'envi sur moi l'on re-pand carres-se, soins, et com-plai-san-ce, cha-cun de chez

olo

pp

lui mainte-nant ma fait les honneurs a-vec gra- - - ce cha-cun de chez lui mainte



Musical score for a vocal and instrumental ensemble. The score is written in G major (one sharp) and 2/4 time. It consists of two systems of staves.

**First System:**

- Staff 1 (Soprano):** Solo section, marked *p* (piano). Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".
- Staff 2 (Alto):** Solo section, marked *p*. Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".
- Staff 3 (Tenor):** Solo section, marked *p*. Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".
- Staff 4 (Bass):** Solo section, marked *p*. Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".
- Staff 5 (Piano):** Solo section, marked *p*. Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".
- Staff 6 (Violoncello):** Solo section, marked *p*. Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".
- Staff 7 (Double Bass):** Solo section, marked *p*. Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".
- Staff 8 (Harp):** Solo section, marked *p*. Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".
- Staff 9 (Flute):** Solo section, marked *p*. Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".
- Staff 10 (Clarinet):** Solo section, marked *p*. Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".
- Staff 11 (Trumpet):** Solo section, marked *p*. Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".
- Staff 12 (Trombone):** Solo section, marked *p*. Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".
- Staff 13 (Tuba):** Solo section, marked *p*. Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".
- Staff 14 (Snare Drum):** Solo section, marked *p*. Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".
- Staff 15 (Cymbals):** Solo section, marked *p*. Lyrics: "... nant me fais les honneurs a-vec gra-... ce ma foi si nous plaçons l'ar-".

**Second System:**

- Staff 1 (Soprano):** Full ensemble section, marked *ff* (fortissimo). Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".
- Staff 2 (Alto):** Full ensemble section, marked *ff*. Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".
- Staff 3 (Tenor):** Full ensemble section, marked *ff*. Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".
- Staff 4 (Bass):** Full ensemble section, marked *ff*. Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".
- Staff 5 (Piano):** Full ensemble section, marked *ff*. Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".
- Staff 6 (Violoncello):** Full ensemble section, marked *ff*. Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".
- Staff 7 (Double Bass):** Full ensemble section, marked *ff*. Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".
- Staff 8 (Harp):** Full ensemble section, marked *ff*. Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".
- Staff 9 (Flute):** Full ensemble section, marked *ff*. Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".
- Staff 10 (Clarinet):** Full ensemble section, marked *ff*. Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".
- Staff 11 (Trumpet):** Full ensemble section, marked *ff*. Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".
- Staff 12 (Trombone):** Full ensemble section, marked *ff*. Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".
- Staff 13 (Tuba):** Full ensemble section, marked *ff*. Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".
- Staff 14 (Snare Drum):** Full ensemble section, marked *ff*. Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".
- Staff 15 (Cymbals):** Full ensemble section, marked *ff*. Lyrics: "- gent c'est aussi l'argant qui nous place qui nous pla-... ce ma foi si nous plaçons l'ar-".

Dynamics and performance markings include: *p* (piano), *ff* (fortissimo), *pp* (pianissimo), *f* (forte), *poco* (poco), *stacato* (staccato), *cres* (crescendo), *sec.* (secco), *Col I<sup>re</sup>* (Columbia I<sup>re</sup>), and *stacato* (staccato).

gent c'est aus-si l'argent qui nous pla-ce qui nous pla... ce.

### 2<sup>e</sup> Couplet

Ce que je dis, ce que je fais,  
Est ample matiere a louange  
Si même je les en croyois  
J'aurois de l'esprit comme un ange.  
Aux honneurs qu'on me rend partout

Bis

Je me prete de bonne grace

Bis

Mais c'est à table que surtout  
J'accepte la premiere place, la premiere pla-ce.

### 3<sup>e</sup> Couplet

Si notre argent de maint flatteur  
Force compliments nous attire  
Parfois aussi plus d'un railleur  
A nos dépends apprette à rire,  
C'est l'effet d'un dépit jaloux  
Et de bon cœur je leur fais grace

Les gens qui m'edisent de nous  
Voudraient tous être a notre place.

Bis

Bis



Flauti. *All.<sup>o</sup> f*

Oboi. *f*

Corni. *f*

Fagotti.

W. *f*

Alto. *All.<sup>o</sup>*

Depreval

Basso. *f*

Que la gai - té

*pp*

*sol*

1<sup>re</sup> Viol

2<sup>e</sup> Viol

Alto

Fagotti

*pp*

que le plai - sir eux seuls nous occu - pent sans - cesse eux seuls nous occu - pent sans -

*pp*

ces-se eux seuls nous oc-cu-pent sans ces-se e-ta-lons bien no-tre ri-

- ches-se e-ta-lons bien notre ri-ches-se quand on est riche il faut jou-



Musical score for the first system, measures 1-4. The score is written for a piano and voice. The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody is in a treble clef with a key signature of one flat (B-flat). The left-hand accompaniment is in a bass clef with a key signature of one flat. The voice part is in a bass clef with a key signature of one flat. The lyrics are: "... ir quand on est riche il faut jouir quand on est riche il faut jouir quand on est".

Col B

... ir quand on est riche il faut jouir quand on est riche il faut jouir quand on est

Musical score for the second system, measures 5-8. The score continues from the first system. The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody is in a treble clef with a key signature of one flat (B-flat). The left-hand accompaniment is in a bass clef with a key signature of one flat. The voice part is in a bass clef with a key signature of one flat. The lyrics are: "riche il faut jouir quand on est riche il faut jouir quand on est riche il faut jouir".

riche il faut jouir quand on est riche il faut jouir quand on est riche il faut jouir

Suzette

Pourquoi ne songer qu'au plaisir pourquoi s'en occuper sans

ces se sans e-ta-ler no-tre ri-ches-se sans e-ta-ler no-tre ri-



chasse je sens que le cœur peut jou-ir je sens que le cœur peut jou-

Depreval

Riche équi-pa-ge

vif a-te-

..la - ge beaux di-a-mans vins exce-lens beaux dia-mans vins exce-

- lens vins ex-ce - - - lens - - - - - voi-la le bon-heur de la



vi . . . e voi - la le bon - heur de la vi . . .

. . . e le bon - heur de la vi . . . e le bon - heur de la vi . . .

The musical score is written for a vocal and instrumental ensemble. It consists of two systems of staves. The first system has seven staves, and the second system has eight staves. The music is in a key with one flat (B-flat) and a common time signature. Dynamics include *f* (forte) and *p* (piano). There are also accents and slurs. The lyrics are in French and are written below the staves.

riches équi - pa - ge . . . vif a - ta - la - ge beaux dia -

... e riches é - qui - pa - ge vif a - ta - la - ge

Violoncelli



musical score for a vocal and instrumental ensemble, featuring multiple staves with lyrics in French. The score includes a vocal line with lyrics and several instrumental parts. The lyrics are: - - mans, vins ex - ce - lens, vins ex - ce - lens, vins ex - ce - beaux di - a - mans, vins, exce - lens, vins ex - ce - lens, vins ex - ce -

The score is written on ten staves. The first four staves are for instruments (flutes, oboes, and strings). The fifth staff is for the vocal line. The sixth staff is for the basso continuo. The seventh staff is for the keyboard. The eighth staff is for the cello. The ninth staff is for the double bass. The tenth staff is for the piano.

The lyrics are: - - mans, vins ex - ce - lens, vins ex - ce - lens, vins ex - ce - beaux di - a - mans, vins, exce - lens, vins ex - ce - lens, vins ex - ce -

The score includes a vocal line with lyrics and several instrumental parts. The lyrics are: - - mans, vins ex - ce - lens, vins ex - ce - lens, vins ex - ce - beaux di - a - mans, vins, exce - lens, vins ex - ce - lens, vins ex - ce -

plus lent

lento

lento

lento

lento

lento

plus lent

- - lens                      ce n'est pas là le bonheur de la vi - - e ce n'est pas

- - lens

lento



à tempo 1<sup>o</sup>

tempo

tempo

tempo

tempo

la le bonheur de la vi

e

jaime a bril-ler a faire en -

à tempo 1<sup>o</sup>

quel vain or - gueuil                      quel-le ma- ni-e quelle ma-  
 - - vi-e                      j'aime a briller à faire en - vi - e                      à faire en -



. . ni e quel vain or - gueuil  
 . . vi , e j'aime à briller à faire en - vie j'aime à briller à faire en -

quel . le ma . . ni . e quelle ma . ni . . . . . e quel . le ma . .

vi . e à faire en . . vi . . . . . e à faire en . .



A musical score for a vocal and instrumental ensemble. The score is written on ten staves. The first seven staves are for instruments: the first four are treble clef (likely flutes or violins), and the last three are bass clef (likely cellos or double basses). The eighth staff is for a vocal line, with lyrics in French. The ninth and tenth staves are for a basso continuo or keyboard instrument. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The lyrics are: "ni.e quelle ma..ni..e" and "vi-e a faire en-vi-e Ah! mon bon".

ni.e quelle ma..ni..e

vi-e a faire en-vi-e Ah! mon bon

First system of a musical score, measures 1-4. It features five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The first staff has a melodic line with eighth and quarter notes. The second staff has a similar melodic line. The third staff has a piano (pp) dynamic marking and a melodic line with eighth notes. The fourth staff has a melodic line with eighth notes and a small eighth-note triplet in the third measure. The fifth staff has a melodic line with eighth notes. The lyrics are: "heur est sans é-gal qu'and j'en-tends di-re dans un bal voy -".

pp

--- heur est sans é-gal qu'and j'en-tends di-re dans un bal voy -

Second system of a musical score, measures 5-8. It features five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The first staff has a piano (pp) dynamic marking and a melodic line with half and quarter notes. The second staff has a melodic line with eighth and quarter notes. The third staff has a melodic line with eighth notes. The fourth staff has a melodic line with eighth notes. The fifth staff has a melodic line with eighth notes and a small eighth-note triplet in the third measure. The lyrics are: "ez cette femme char-man-te voy-ez cet-te fem-me char-man-te".

pp

--- ez cette femme char-man-te voy-ez cet-te fem-me char-man-te



Alto

c'est la fœur oui c'est la fœur de Monsieur Dé - pre -

The first system of the musical score consists of five staves. The top two staves are vocal parts in treble clef with a key signature of two flats. The third staff is an Alto part in treble clef. The fourth staff is a basso continuo line in bass clef. The lyrics are written below the basso staff. The music features various note values, rests, and dynamic markings like *p* and *mf*.

fagotti

val quelle éle-gance quelle opu - len - ce quelle opu - len - - ce

The second system of the musical score consists of eight staves. The top six staves are instrumental parts for strings and woodwinds, featuring triplets and dynamic markings like *f* and *ff*. The seventh staff is for fagotti (bassoons). The eighth staff is a basso continuo line. The lyrics are written below the basso staff. The music is characterized by rhythmic patterns, triplets, and dynamic markings.

Mais n'entends-tu pas aussi

c'est la sœur oui c'est la sœur de Monsieur Dépre-val

*p*

dire voyez voyez ce couple parvenu ces gens que le vulgaire admire c'est Su-



pp

pp

zet - te oui Su-zet - - te Su-zette et Monsieur Chnu Suzette - et Monsieur

pp

Detailed description: This block contains the first system of a musical score. It consists of five staves. The top staff is a vocal line in G major (one sharp) with a treble clef. The second and third staves are piano accompaniment in G major with treble and bass clefs respectively. The fourth staff is another vocal line in G major with a treble clef. The fifth staff is piano accompaniment in G major with a bass clef. The lyrics are written below the fourth staff. Dynamics include *pp* (pianissimo) in the first, second, and fifth staves.

dol

dol

dol

pp

pp

Chnu

En pa-riel cas le par-ti qu'il faut prendre en pa-riel

pp

Detailed description: This block contains the second system of the musical score. It consists of seven staves. The first three staves are vocal lines in G major with treble clefs, each marked with *dol* (dolore). The fourth staff is piano accompaniment in G major with a treble clef, marked with *pp*. The fifth and sixth staves are piano accompaniment in G major with bass clefs, each marked with *pp*. The seventh staff is a vocal line in G major with a bass clef, marked with *pp*. The lyrics are written below the seventh staff. The system concludes with a double bar line.

The first system of the musical score consists of four measures. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent triplet in the second measure. The key signature has one flat, and the time signature is 2/4.

cas le par ti qu'il faut prendre c'est de pas ser

The second system of the musical score consists of four measures. It continues the vocal line and piano accompaniment from the first system. The piano part features several passages marked with a piano (*p*) dynamic. The lyrics continue across the measures.

sans a - voir l'air den - - - ten - - -



*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

pour - - quoi ne son ger qu'au plai - sir pour

- - dre que la gai - - te que le plai - -

... quoi ne son-ger qu'au plaisir pour - quoi pour - quoi pour -

... sir que la gai - té que le plai - sir que seul nous oc - cu - pent sans -



quai sans oc-cu-per sans - - cesse pour - - -

ces-se nous oc - - cu - - pent sans - - cesse

*ff*

-- quoi ne songer qu'au plai - sir                      pour -- quoi ne son - ger qu'au plai -  
 que la gai - - té    que    le    plai - - sir                      que là gai -



Handwritten musical score on aged paper, featuring multiple staves and French lyrics. The score is written in a system of staves, with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in French and appear to be a song or a musical setting of a poem.

The lyrics are:

... sir pour - quoi pour - - quoi pourquoi sans - - -  
... té que le plai - - sir que 'seul nous oc - cupent sans - ces - se nous oc -

The musical notation includes various notes, rests, and dynamic markings (p for piano). The score is divided into measures by vertical bar lines. The paper shows signs of age, including discoloration and some staining.

oc - cu - per sans - - ces - se sans é - ta - - ler no - tre ri - chesse je sens je  
 - - cu - - pent sans - - ces - se é - ta - lons bien



sens que le cœur peut jou - ir oui je sens oui je

no. - tre ri. - - chesse oui quan on est, riche il

*Lento*

*Fp*

*tr*

sens que le cœur peut jou - ir que le cœur que le cœur peut jou -

- - ir il faut jou ir il faut il faut jou -

*Lento*



*ff*

*ff*

*a Tempo*

*ff*

*ff*

*ff*

*ff*

ir que le cœur peut jou - ir que le cœur peut jou - - ir

- - ir il faut jou - - - ir il faut jou - - - - ir

*ff*

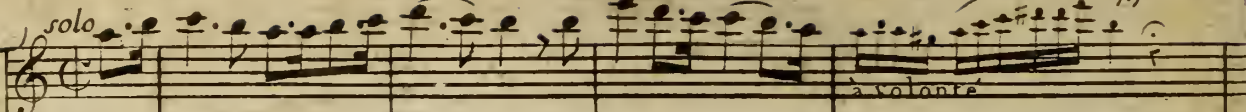
*a Tempo*

This page contains a handwritten musical score on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first five staves are in treble clef, and the last five are in bass clef. The music is written in a key with one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and beams. The first staff has a series of chords. The second staff has a melodic line with a slur. The third staff has a series of chords. The fourth staff has a melodic line with a slur. The fifth staff has a series of chords. The sixth staff has a series of chords. The seventh staff has a series of chords. The eighth staff has a series of chords. The ninth staff has a series of chords. The tenth staff has a series of chords. The page is numbered 55 in the top right corner.

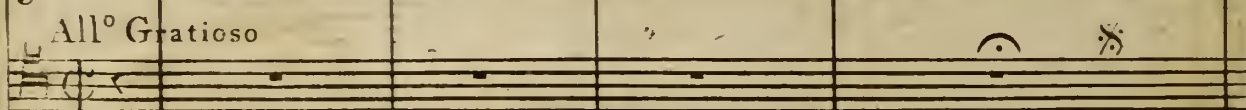


# ROMANCE.

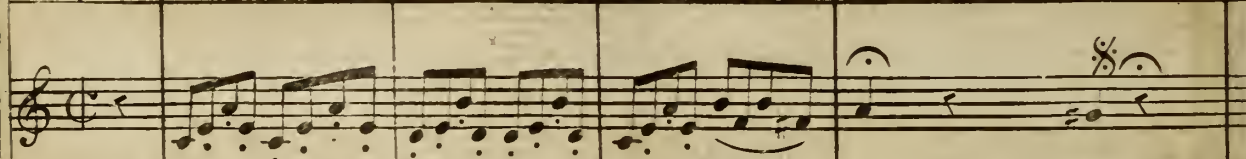
Flute.



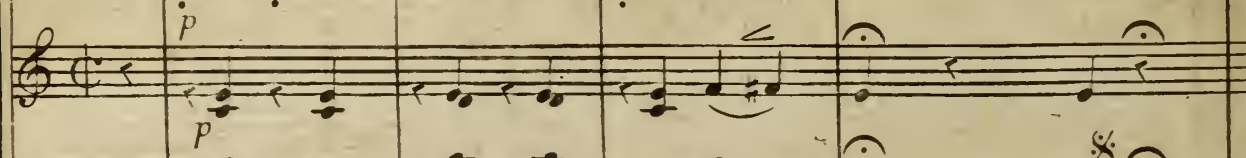
Fagotti.



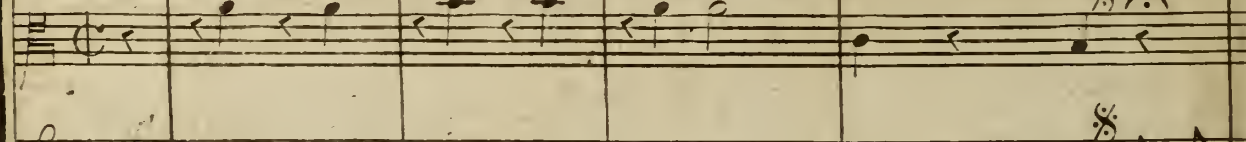
W.



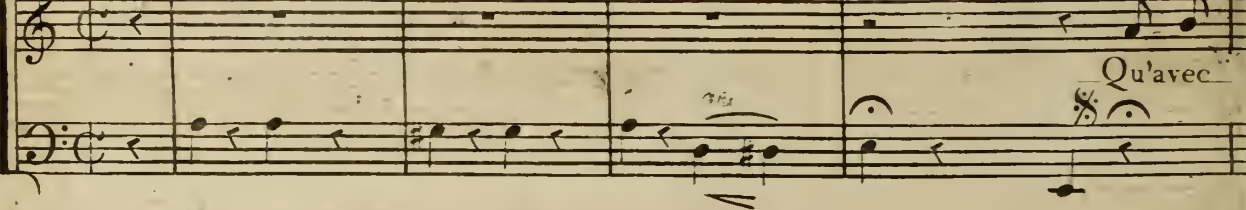
Alto.



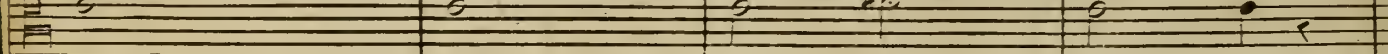
Suzette.



Basso.



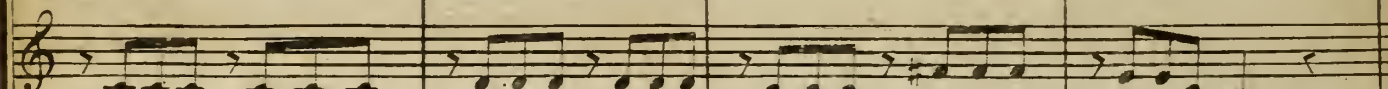
seul



pp



fp

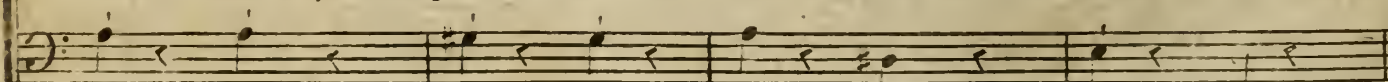


pp



char... me je me rap pel... le de nos in.nocen.tes a.mours de

pp



*solo*

*solo*

cet-te cam-pa-gne si bel-le où s'écouloient nos plus beaux jours c'est en-

*pp*

*pp*

*pp*

*pp*

- vain que je les re-gret-te c'est en-vain que je les re-gret-te mais re-tra-



First system of a musical score, measures 1-4. The score is in G major (one sharp) and 4/4 time. It features a piano (p) and pianissimo (pp) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "...cois les a mon cœur puis que le rê-ve du bonheur est."

...cois les a mon cœur puis que le rê-ve du bonheur est.

Second system of a musical score, measures 5-8. The score is in G major (one sharp) and 4/4 time. It features a piano (p) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "tout ce qui reste a Su-zet. ... te, est tout ce qui".

tout ce qui reste a Su-zet. ... te, est tout ce qui

restes a Su-zet . . . te, est tout ce qui reste a Su-zet . . .

tr 3 tr 3

*f* *pp*

*f* *pp*

te.

*pp*



2<sup>me</sup>  
Couplet

(O) toi pour qui si jeune en - co - re mon cœur se sen-ti e - mou -  
 - voir A - dolphe toujours je t'a - do - re toujours je bru-le sans-es -  
 - poir ah! que mon a . . . me les re - gret - te, ah! que mon a . . me les re -  
 Majeur  
 . . gret - te, la for - tu-ne par son e'-clat a pu fai-re changer l'é -  
 . . tat mais non pas le cœur de Su - zet . . . te, mais non pas le  
 cœur de Su-zet . . . te, mais non pas le cœur de Su - zet . . . te.

3<sup>me</sup>  
Couplet

Je par - rais dans cet - te pein - tu . . re tel.le que j'étois au-tre  
 fois sans lu - xe sans vaine pa - ru . . re et sous mes habit vil - la . .  
 - geois elle of - fre ce que je re - gret - te elle of - fre ce que je re -  
 Majeur  
 . gret - te et c'est aus . . si le seul mi - roir où j'ai du plai . .  
 . . sir a - me voir puisque je n'y vois que Su . . zet - te puisque je n'y . .  
 . . vois que Su . . zet . . te puisque je n'y vois que Su . . zet . . . te.

Flauti.

W.

Alto.

Augustine.

Bassi.

Le pau-vre aigri par ses des-tins de l'ô-pu-

- - lent se plaint sans - - ces - - se il applau-dit aux trait ma-lins qu'on lan-ce



contre la ri. . . chesse mais con-ve - nont pour notre hon-heur malgré l'o. . .

The first system of the musical score consists of six staves. The top five staves are for vocal parts, and the bottom staff is for the piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat (B-flat). The piano part is in bass clef with the same key signature. The lyrics are written below the vocal staves.

. . pi-ni-on com - mu-ne qu'il est des gens qui font for - tu-ne et qui con -

The second system of the musical score continues the vocal and piano parts from the first system. It also consists of six staves, with five for vocal parts and one for the piano accompaniment. The lyrics are written below the vocal staves.

... servent un bon cœur qu'il est des gent qui font for-tune et qui conservent un bon

*f* *f* *p* *solo*  
flute

*f* *f* *f* *f*

cœur qu'il est des gent qui font fortune et qui conservent un bon cœur.

*f* *f* *p* *f*



2<sup>me</sup>

Tous nos modernes enrichis  
 Devraient suivre cette métthode  
 La bienfaisance à mon avis  
 N'est pas encore assez de mode  
 Mais il faut dire à leur honneur  
 Malgré l'opinion commune  
 Que quelques uns ont fait fortune  
 Et qu'ils conservent un bon cœur. } 3 fois bis

3<sup>me</sup>  
 Si nos vœux étaient entendus  
 Le pauvre seroit sans envie  
 Les riches aux douces vertus  
 Consacreroient toute leur vie  
 Alors chez eux pour leur honneur  
 L'humanité seroit commune

et les gens qui feroient fortune conser-veroient tous un bon cœur et les gens  
 qui fe roient for-tune conser-ve roient tous un bon cœur.

## DUO.

SCENE 17<sup>e</sup>

65

Allegro.

M<sup>de</sup> Semreterre et Suzette.

W.

*p*

unni

Alto.

M<sup>de</sup> Semreterre

Allegro.

Dans un ins- tant il va ve- . .

Bassi.

*p**p**p*

Suzette.

Dans un ins- tant

dieu! quel trouble m'a- gi- te.

- - nir.

Bassi et l'agotti



musical score for the first system, measures 1-4. The key signature is one sharp (F#). The music is written for voice and piano. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The vocal line enters in measure 3 with a piano (p) dynamic marking. The lyrics are: non je ne pour-rais jamais soute-nir une en-tre-vue aus-si su-

musical score for the second system, measures 5-8. The key signature is one sharp (F#). The music continues from the first system. The piano accompaniment features a more active right hand with eighth notes in measures 5 and 6. The vocal line continues with the lyrics: ... bi ... te je ne pour-rais jamais soute-nir une en-tre-.

Handwritten musical score on page 67, featuring vocal and piano parts. The score is written in G major (one sharp) and 2/4 time. The lyrics are in French.

**Lyrics:**

vue aus-si su-bi...te  
ju-ge son cœur par le  
oui j'en ju-ge par le mien mais he'  
tien

**Performance markings:**

- ff* (fortissimo) at the start of the second system.
- poco* (poco) and *f* (forte) markings on the piano part.
- p* (piano) marking on the piano part.

The score consists of two systems of music. The first system includes vocal staves and piano accompaniment. The second system continues the vocal and piano parts, with dynamic markings and a key signature change to A major (two sharps) indicated by a double sharp sign at the end.



las! s'il n'aimoit plus Su-zette hé. . . ras. - sure ton a - me in-qui

las! hé. . . las! s'il n'ai - moit et . te ras. - se re ton a > ma in-qui. - et . te ras. - su - re ton

Musical score for a vocal and piano piece, page 69. The score is in G major (one sharp) and 2/4 time. It features a vocal line with French lyrics and a piano accompaniment. The lyrics are:

plus Su-zet... te mais hé-las! s'il  
 pame inqui-et... te juge son cœur par le tien ju-ge son  
 n'aimoit plus Su-zet-te hé-las!  
 cœur par le tien ras-sure ton a-me in-qui-et-te ras-

The piano accompaniment includes various dynamics such as *p* (piano), *ff* (fortissimo), and *poco f* (poco fortissimo). It also features a repeat sign in the first system.



he... las ! l'amour je le sens doit braver l'absence et le  
 sure ton a - me inqui - et - te l'amour je le sens doit braver l'absence et le

temps car c'est ani - si qu'aime Su - . zet  
 temps quand on l'ap - prou - ve pour Su - . zet

te car c'est ain-si qu'ai-me Su-  
te quand on l'e-prou-ve pour Su-  
zet te. On parle  
reptique tu pourras l'entendre et  
te préparer à te voir.



Poco Presto

VV. *pp staccato.*  
 Alto. *staccato.*  
 Suzette. Le voi-ci le voi-ci je l'entends ve-nir com-  
 M<sup>d</sup>. Senneterre. Ah, c'est lui je l'entends je l'entends ve-nir  
 Basso. les fagotti tacet *staccato.*

ment soute-nir le transport qui má-gi-te com-  
 comment soute-nir le transport qui má-gi-te mon  
*pizz*

me mon cœur pal . pi . . . te com me mon cœur pal .  
cœur aus . . si pal . pi . . . te mon cœur aus . . si pal .

The first system of the musical score consists of four measures. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent melodic line in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#).

pi te je l'en . . . tends ve . . . nir com me mon cœur pal .  
pi . te je l'en . . . tends ve . . . nir mon cœur aus . . si pal .

The second system of the musical score consists of four measures. It continues the vocal and piano parts from the first system. The piano part features a more complex melodic line in the right hand, including some sixteenth-note passages. The key signature remains one sharp (F#).



pi...te com.me mon cœur pal-pi-te je l'en-tends ve...

pi...te mon cœur aus-si pal-pi-te je l'en-tends ve...

pp

plus vite

pp

pp

clarin. pp

cors

-nir le voi-ci je l'en-tends

-nir le voi-ci je l'en-tends

ppp

This is a page from a musical score, likely for a symphony, featuring multiple staves with musical notation. The score is written in a major key with a 2/4 time signature. The top staff is labeled "Flute". The notation includes various notes, rests, and dynamic markings such as "ff" (fortissimo). The lyrics "je l'en - tends." are visible on some staves. The page is numbered "12" in the top left corner and "75" in the top right corner. The score is written in a major key with a 2/4 time signature. The notation includes various notes, rests, and dynamic markings such as "ff" (fortissimo). The lyrics "je l'en - tends." are visible on some staves. The page is numbered "12" in the top left corner and "75" in the top right corner.



W.

Alto

Basso

Desor - mais le plus doux bonheur se ra notre commun par -

... ta - - - ge j'étois fier de ma bel.le fœur je le suis en-cor da-van.

... ta-ge son cœur a bien senti le prix de la for-tu-ne quelle a fai-te qu'on ai-



me - roit les en - ri - chis s'il res sem bloient tous a Su - zet - te s'il res - sem -

bloient tous a Su - zet - te.

Col 2<sup>e</sup> Viol

2<sup>e</sup> Couplet. Adolphe.

Jusqu'à présent l'adversité  
 Avoit partout suivi mes traces  
 Mais enfin la filicite'  
 Succede aux plus longues disgraces  
 Par la nature et par l'amour  
 Maintenant la mienne est complete  
 Le destin dans cet heureux jour.  
 Ma rendu ma Mere et Suzette. (Bis)



IV. *f* *p*

Alto. *f* *p*

Suzette. *f* *p*

Basso. *f* *p*

Ce n'est pas l'esprit c'est le cœur qui dic-ta ce pe-tit ou-

vra-ge ma dot a bien peu de va leur je puis ob-te-nir davan-ta-ge vou-lés vous

comblant mon espoir rendre ma fortune complet- te en suf-fra-ge donnez ce



soir en-cor u - ne dot à Suzet - te en-co-re u - ne dot à Su-zet -

te En suffra-ge donnez ce soir en-cor u - ne dot à Suzet - te.

Adolphe

En suffra-ge donnez ce soir en-cor u - ne dot à Suzet - te.

En suffra-ge donnez ce soir en-cor u - ne dot à Suzet - te.

Col 2<sup>e</sup> viol



Nous avons revu, grâce aux matinées du Gymnase les *Samedis de Madame*, et à M<sup>me</sup> Yvette Guilbert, ce vieux *Devin du village*, âgé maintenant de plus d'un siècle et demi, et qui, malgré son apparence menue, tient une place si particulière dans l'histoire du théâtre musical en France aussi bien que dans celle de son auteur. Je voudrais dire, après audition, quelle impression cette œuvre est capable de nous faire ressentir aujourd'hui, en plein vingtième siècle.

Que la musique et, plus encore peut-être, le poème composés par Jean-Jacques Rousseau pour la Cour et l'Opéra sous Louis XV, nous apparaissent avec des grâces un peu fanées, voilà, sans doute, qui ne surprendra personne. Mais nous vivons dans un temps où nous avons été accoutumés à des exhibitions d'un archaïsme encore plus extrême : l'air de vétusté du *Devin du village* ne peut donc plus être pour lui une cause d'insuccès — et c'est fort bien fait, si la faveur dont jouissent présentement les vieilles choses a pour conséquence de nous faire considérer les œuvres dans un esprit dégagé de ce qui était périssable en elles, pour nous permettre de reconnaître ce qui a survécu et subsiste véritablement au fond.

Il nous faut donc admettre d'abord le parti pris d'extrême simplicité qui règne dans une œuvre dont l'auteur était un musicien purement instinctif et d'une instruction technique sommaire. La musique de Jean-Jacques Rousseau est de la musique à deux parties. Au fait, est-ce donc la une rareté au XVIII<sup>e</sup> siècle ? Mais Bach lui-même a fait autre chose en sa vie que d'écrire le triple chœur accompagné par deux orchestres au début de la *Passion* : nombreux sont ses airs où la voix concertée avec une simple basse, tandis que les harmonies accompagnantes étaient réalisées au gré du claveciniste. C'était le même cas pour presque toute la musique d'opéra italien du même temps, celle en laquelle Jean-Jacques cherchait ses modèles. Reconnaissons que, dans cette dernière, qu'il s'agisse des airs de Scarlatti ou de Pergolèse, aussi bien que dans ceux de Bach, la basse a une souplesse et une beauté de forme qui la rendent digne d'être associée aux lignes du chant, et ces mérites manquent à Jean-Jacques Rousseau : pour lui, il est tellement peu polyphoniste qu'il ne sait pas faire de la basse autre chose qu'un accompagnement, parfois même assez monotone. On dirait qu'à son gré cette seconde partie est déjà de trop ! En effet, tout en se résignant à écrire à deux parties, Jean-Jacques Rousseau reste essentiellement un mélodiste, — disons mieux : un monodiste.

Avec cela, est-il personnel ? Assurément, lorsqu'il parvient à se dégager assez des influences extérieures pour s'abandonner à son inspiration purement mélodique. Au reste, ses modèles sont fort avouables, et il a assez hautement proclamé son admiration à leur égard pour qu'on ne puisse être étonné qu'ils aient exercé une certaine action sur son style : tels sont les musiciens italiens, les maîtres de l'école napolitaine, dont il avait appris à connaître les œuvres lors de ses voyages en Italie, particulièrement pendant son séjour à Venise. Il faut noter (et l'observation a son importance pour situer l'œuvre) que la composition du *Devin du village* est antérieure aux représentations d'opéras et d'intermèdes italiens qui donnèrent lieu à la guerre des Bouffons, bien que la première représentation en soit postérieure de quelques semaines : la *Serva padrona* fut donnée, à Paris, le 1<sup>er</sup> août 1732, et le *Devin du village*, à Fontainebleau, le 18 octobre suivant ; mais l'intermède de Rousseau était composé depuis plusieurs mois, même, semble-t-il, dès l'année précédente. Cependant Jean-Jacques Rousseau était depuis longtemps familier avec l'art italien : aussi l'influence exercée sur lui par l'art n'en fut que plus profonde et plus sérieuse.

Il a touté comment lui était venue l'idée de cette composition : il était à la campagne, près de Paris ; un soir, son hôte et lui s'entretenaient avec enthousiasme de la musique italienne, « surtout, précise-t-il, des *opere buffe* dont nous étions tous deux transportés ». Cet échange d'idées lui causa une nuit d'insomnie dont il s'efforça de laisser passer les heures en composant lui-même de la musique à la façon de ces *opere buffe* ; le lendemain matin, trois morceaux du *Devin du village* étaient écrits.

Dans le nombre est l'air du *Devin* : « L'amour croit s'il s'inquiète », dont le tour italien est manifeste. Mais encore il faut noter ceci : c'est bien moins dans le chant que dans les parties accompagnantes et accessoires que l'influence du style italien s'y reconnaît.

Voyez, par exemple, le dessin des violons en triolets qui conclut le principal thème de l'air de Colin, répondant au chant : « Quand on sait aimer et plaire » : c'est presque identiquement celui du principal air de Zerbinette dans la *Servante maîtresse* — et gardons-nous de faire honneur de son invention à Pergolèse : c'est une de ces formules familières qu'on rencontrait depuis un demi-siècle dans tous les opéras napolitains, et il est plus que probable que Jean-Jacques, lors-

suprêmement chanté par M. Kirchhoff, a été salué par des applaudissements unanimes et mérités. Maintenant, M. Chevillard ne saurait faire moins que de consacrer parfois la moitié de son programme à l'œuvre d'un compositeur français.

AMÉDÉE BOUTAREL.

— Programmes des concerts de demain dimanche :

Conservatoire, sous la direction de M. André Messager : Symphonie en ut, n<sup>o</sup> 2 (Schumann). — Quatre chœurs sans accompagnement : *Hadie Christus natus est* (G.-M. Nanini), *Crucifixus* (Anton Lotti), *Je t'aime, ma belle* (G. Costeley), *Je voy des glissantes eaux* (G. Costeley). — *Concerto n<sup>o</sup> 4*, pour violon (Mozart), par M. Henri Marteau. — *L'Apprenti sarcier* (Paul Dukas). — *Fragment du Sange d'une Nuit d'Été* (Mendelssohn), soli par M<sup>mes</sup> Ennerie-Clamer et Notick, MM. Hennenbains et Pénable.

Châtelet, concert Colonne, sous la direction de M. Gabriel Pierné : Ouverture de *Freischütz* (Weber). — *Hymne* (César Franck). — *Guerceur* (Albéric Magnard), première audition intégrale du premier acte, avec le concours de M<sup>mes</sup> Gripon, Mastio, Lormont, Vinner, MM. Clark et Nansen. — *Dances poloviennes du Prince Igor* (Borodine). — *L'Apprenti sarcier* (Paul Dukas). — *Trois Chansons de Charles d'Orléans* (Claude Debussy), contralto solo : M<sup>lle</sup> Vilmer. — *Sixième Concerto*, en mi bémol, pour violon (Mozart), par M. Arthur Hartmann. — *Le Crépuscule des Dieux* (R. Wagner), scène finale : mort de Bruneilde, par M<sup>me</sup> Gripon.

Salle Gaveau, concert Lamoureux, exceptionnellement dirigé par M. Paul Vidal : Ouverture d'*Egmont* (Beethoven). — *Symphonie inachevée* (Schubert). — *Deux Cantates religieuses* (Heinrich Schutz), par M<sup>me</sup> Jeanne Raunay, orgue : M. G. Krieger. — *Prélude à l'Après-Midi d'un Faune* (Cl. Debussy). — *En Bohême* (Balakirew). — Air de *Fidelio* (Beethoven), par M<sup>me</sup> Jeanne Raunay. — *Symphonie en ut mineur*, avec orgue (C. Saint-Saëns), orgue : M. C. Krieger.

Théâtre Marigny, concert Sechiari : Symphonie (Xavier Scharwenka), première audition. — *Concerto* (Lalo) pour violoncelle et orchestre, par M. Gérard Hekking. — *Scheherazade*, suite symphonique d'après les *Mille et une Nuits* (Rimsky-Korsakow). — La *Jeune Tarentine* et *Chanson du Rouet* (Emmanuel Moor), chantées par M<sup>me</sup> Marie Leroy. — *Chevauchée des Walkyries* (Wagner).

— Au deuxième concert Hasselmans, l'ouverture de la *Flûte enchantée*, suivie de la Symphonie en ut mineur, a représenté l'élément classique. Une première audition des *Funérailles du poète*, de M. Max d'Ollone, a été bien accueillie. L'ouvrage s'est inspiré des fêtes funèbres de l'Arc de triomphe, lors des obsèques nationales de Victor Hugo ; bien des pages y sont expressives et belles. Les *Elfs*, poème pour soprano et chœur, de M<sup>me</sup> Labori, a été admirablement chanté par M<sup>me</sup> Felia Litvinne ; c'était aussi une première audition. L'Entr'acte de *Messidor*, de M. Bruneau, a bénéficié de la part de l'orchestre d'une exécution exceptionnellement soignée et vibrante. *Catalonia*, poème symphonique de M. I. Albeniz, a clos cette séance sur une note pleine de vigueur, ardente et colorée.

AM. B.

— La 61<sup>e</sup> matinée musicale du violoncelliste Maxime Thomas était divisée en deux parties dont la première, consacrée aux œuvres de M. Jules Mouquet, a permis d'applaudir l'auteur et ses excellents interprètes. M<sup>me</sup> Cécile Winsbach, MM. Lafleurance, J. Bizet et Maxime Thomas. La seconde partie comprenait l'audition intégrale de *Diphnis et Chloé*, pastorale lyrique de Jules et Pierre Barbier et Henri Maréchal, qui fit acclamer M<sup>les</sup> Revel, Fanty, M<sup>me</sup> Pauline Smyth, MM. Gilly, Baetens, G. Mary et même l'élève de la partition, M. L. Grus, comme flûtiste ! Le piano était tenu avec maîtrise par M<sup>me</sup> Feuilloy-Bergeaud. *Bis* et rappels ne furent pas ménagés par la nombreuse assistance je crois apercevoir l'embryon de l'art de Gluck, tandis qu'on serait fort embarrassé de rien trouver d'analogue dans la musique antérieure.

Enfin les parties purement mélodiques (c'est-à-dire l'essentiel de l'œuvre) procèdent, sans qu'il soit besoin de chercher d'influence étrangère, du génie seul de Jean-Jacques Rousseau. L'air : « J'ai perdu tout mon bonheur », le duo : « Lorsqu'à mon Colin j'ai su plaire » et son final : « A jamais Colin je t'engage », la romance déjà citée : « Dans ma cabane obscure », sortent d'une inspiration mélodique toute personnelle, pleine de grâce et de fraîcheur. On en retrouvera l'équivalent plus tard dans les chants de Monsigny, de Grétry, de Dalayrac. Ainsi Rousseau nous apparaît-il comme le véritable initiateur de cette école de musique française, florissante à la fin du XVIII<sup>e</sup> siècle, mais dont les âges antérieurs n'avaient pas eu l'idée.

Mieux encore : au point de vue de l'accentuation expressive, certaines parties de son œuvre présentent des particularités du plus haut intérêt. Je voudrais, pour les faire ressortir, pouvoir analyser en détail le dialogue par lequel commence la scène entre Colin et Colette : il y a là, à chaque vers, à chaque mot, une vérité de langage, en même temps qu'une expansion musicale, qui font de ce coin de l'œuvre un document hautement intéressant pour l'histoire de la musique expressive. Et l'on comprend, après l'avoir lu, que Gluck n'avait aucunement l'intention de railler lorsqu'il écrivait à la reine de France : « L'accent de la Nature est la langue universelle : M. Rousseau l'a employé avec le plus grand succès dans le genre simple. Son *Devin du village* est un modèle qu'aucun auteur n'a encore imité. »

Ainsi, cent cinquante-neuf ans après sa composition, le *Devin du village* a supporté avec agrément et succès l'épreuve de plusieurs représentations publiques, tandis que l'examen de la partition a pu donner lieu à une analyse comme celle qu'on vient de lire, d'où ressortent des mérites nullement ordinaires. En voilà assez, sans doute, pour remettre à son rang une œuvre qui, malgré ses dimensions restreintes, a mérité de tenir sa place dans l'histoire de la musique, et vient nous apporter une nouvelle preuve de cette vérité : qu'un génie supérieur sait affirmer sa supériorité en tout.

JULIEN TIERSOT.



# REVIVE ROUSSEAU'S OPERA LE DEVIN

Musical Work of Eighteenth Century Philosopher, Rival of Rameau, Sung by Opera-Comique Students at Court Theater

(Special to the Monitor)  
Dec. 13/2

LONDON—It is said that after the production of "Le Devin du Village" (The Village Soothsayer) at Fontainebleau Louis XV. "with the worst voice in his kingdom" sang all day long:

"J'ai perdu mon serviteur —  
J'ai perdu tout mon bonheur;  
Comme me délaisse."

And Madame de Pompadour herself played the part of Colette in a private performance at Bellevue. A strange spectacle this, the author of the "Contrat Social," the man who in Lord Morley's phrase was "one of the Spiritual Fathers who begat us," as a provider of light amusement for a corrupt court and aristocracy! Already his brain must have been afire with the revolution—must have been afire with the revolutionary gospel shouted later on by Marat to enthusiastic Paris crowds.

But there is a close spiritual kinship between the reformer and the artist, using these words in their broader meaning. Goethe, Wagner, Nietzsche, Schopenhauer, Bunyan, Hogarth, Blake, Shelley, Morris, Tolstoy, Ibsen, are all examples, to take at hazard the first names coming to one's thought. We are nearly all of us drugged and stupefied by habit and convention, by complacent and comfortable thinking. "Where there is no vision, the people perish." Fortunately for the world these men with their clearer sense of truth and reality come to disturb our peace of mind, and shock us out of our timid acquiescence to "things as they are." With no apology for its length we will quote one of Henri Bergson's most famous passages:

"Art, whether it be painting or sculpture, poetry or music, has no other object than to brush aside the utilitarian symbols, the conventional and socially accepted generalities, in short, everything that veils reality from us, in order to bring us face to face with reality itself. It is from a misunderstanding on this point that the dispute between realism and idealism in art has arisen. Art is certainly only a more direct vision of reality. But this purity of perception implies a break with utilitarian convention, an innate and specially localized disinterestedness of sense or consciousness, in short, a certain immateriality of life, which is what has always been called idealism. So that we might say, without in any sense playing upon the meaning of words, that realism is in the work when idealism is in the soul, and that it is only through idealism that we can resume contact with reality."

The only aim then of the real reformer, of the true artist, is the pursuit of truth for its own sake. The vision is veiled by any other or lower motive.

## For Common Good

Rousseau lived for many years by the drudgery of copying music, earning it, he said, forty sous for a morning's work. In the "Confessions" he says, "I felt that to write for bread was to quickly stifle my genius and kill my talent, which was less in my pen than in my heart; and born only of a manner of thinking, elevated and proud, which could not share my powers. Nothing more, nothing grand could come from a cold pen. Avarice, avarice,

perhaps, would have made me work quickly rather than well. If the need of success had not plunged me in cabals, it would have made me try to say, instead of things useful and true, those which please the multitude; and, instead of being a distinguished author, I should have become a mere spoiler of good paper. No, no; I have always felt that the condition of an author was, and could be, illustrious and worthy only because it was not a trade. It is difficult to think for a living. To be able, and to dare say grand truths, one must not depend upon their success. I threw my books to the public with the full conviction of having spoken for the common good, and without a care for anything else."

The fame of Rousseau as a social reformer, political economist, philosopher and educationalist has quite overshadowed his claims to be remembered as a musician.

Yet his influence on contemporary French music was considerable. Crippled by a late and indifferent training his workmanship was far from being irreproachable. His music reflected the man. It was a protest against the formal classicism and artificiality of the school led by Lully and Rameau and appealed to the heart much more than to the head. He protested vigorously in his "Lettre sur la Musique Française" against mechanical forms such as imitative fugues, double fugues and the rest, as "difficult folleries that the ear cannot endure nor the reason justify."

No wonder Rameau, the academic, was violent in his criticism. Of the "Muses Galantes," produced in 1747, he declared that one half of the piece was the work of a master, while the other half was that of a schoolboy. He was equally wrath with "Le Devin du Village." This famous criticism was no doubt the origin of those charges of plagiarism brought later against a much libelled man. An ardent champion, Mrs. Frederika Macdonald, has shown that the evidence supporting these charges rests on a very flimsy foundation. Music is the most democratic of all the arts; a fact of which Rousseau was keenly aware. His experience as a teacher had shown him the practical difficulties of the old notation and with the idea of making music accessible to the mass he devised a new system and read a paper before the Academie des Sciences, Aug. 22, 1742. The Academie decided to investigate and a committee was appointed. Three polite gentlemen met and considered the scheme, obviously did not understand it, and retired in a shower of compliments to the disgusted Rousseau. But for once the academie was right. The basic idea was ingenious and very similar to the present tonic sol fa; but although like that system it was useful for writing a single part, the difficulty of deciphering complicated harmonic combinations made it practically useless.

## France and Italy at War

In 1732 Paris was rent by the famous "guerre des buffons." An Italian opera company had come to town with works by Pergolesi and others. There was soon a tremendous controversy as to the relative merits of French and Italian music. The "Devin du Village" had just been played at Fontainebleau with great success, but Rousseau to the general consternation took the side of the "buffonists" against French opera. The follow-

ing year "Le Devin" was staged in Paris and he wrote the "Lettre sur la Musique Française," in which he said harsh though probably true things about French music. Society was torn asunder and sat in different parts of the opera house. One party sat under the queen's box, the other under the king's. To quote Lord Morley, "violent war arose, which agitated Paris far more intensely than the defeat of Rossbach and the loss of Canada did afterwards. The quarrel between Parliament and the clergy was at its height. The Parliament had just been exiled and the gravest confusion threatened the state. The operatic quarrel turned the excitement of the capital into another channel." Insurrection was in the very air, yet, as Rousseau himself writes, "When my pamphlet appeared, from that moment every other quarrel was forgotten: the perilous state of French music was the only thing with which the public was engaged and the insurrection was against myself." The opera orchestra, which had not forgotten the severe drilling at the rehearsals of "Le Devin du Village," when Rousseau insisted on their playing so that the singer could be heard, hanged and hurled him in fury. Rousseau thereupon remarked, "It is not surprising that they should now burn me since they have so long tortured me."

Rousseau made an interesting experiment in "Pygmalion," 1773, a lyric piece of one act. The music was given entirely to the orchestra and the words were declaimed; a curious foreshadowing of the music-drama of Richard Wagner.

He left fragments of another opera, "Daphnis et Chloe," and a collection of songs and other pieces under the suggestive title of "Les Consolations des miseres de ma vie."

## Centenary Celebrated

There could be no happier way of celebrating the bi-centenary of Jean Jacques Rousseau, than by reviving "Le Devin du Village," which was presented by Miss Florence von Etlinger and the students of her school of opera-comique at the Court theater recently. Rousseau himself, we are quite sure, would have been enchanted by the idea. So far as we know, "Le Devin" has not been played in England since 1766, when Dr. Burney produced it under the title of "The Cunning Man." It was therefore a unique opportunity for those interested in Rousseau as a musician to hear for themselves the melodies which Paris did not tire of for nearly 80 years. The last performance was in 1828, when some one, at first supposed to be Berlioz, threw an immense powdered peruke on to the stage. The hint was taken and the piece disappeared.

We are told that Rousseau wrote words and music of this little play interlude while on a visit to Paris, was written in the manner of the opera buffa and practically within three weeks. Louis XV., with the first performance at Fontainebleau, sent the next day for the composer, to whom it was that the royal favor would probably result in a pension. Much to the delight of his friends Rousseau fled precipitately.

It would of course be ridiculous to judge this little piece by any standard; the interest is mainly ideal. But even today the melody is surprisingly fresh and sprightly, being extremely well written for what refractory orchestra.

edly (neither charming nor artistic) of the present time. There is a succession of songs, duets and dances, choruses, a little comic relief, and fairly enough "story" to hold the whole together. On a public surfeited with the academicism of Rameau and the artificialities of "Le Devin du Village" most any opera as a breath of fresh air. In itself, so in other things, dances is often taken for seriousness.

On an occasion such as the present it would not be fair to criticize the performance in detail. Miss von Etlinger's students had the assistance of Miss Groom, Senor Pascual and Mr. Groom, while Miss Paby took charge of the pantomime and dancing. Mr. Gustave Ferrari conducted a strong what refractory orchestra.

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